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THE BURLINGTON MAGAZINE
FOR CONNOISSEURS

VOLS. III & IV



PORTRAIT BY FRANS HALS;
IN THE COLLECTION OF THE EARL SPENCER, K.G.

The Burlington Magazine

for Connoisseurs

Illustrated & Published Monthly

Volume III—October to December, 1903

Volume IV—January to March, 1904

LONDON
THE BURLINGTON MAGAZINE, LIMITED
17 BERNERS STREET, W.

NEW YORK: THE MACMILLAN COMPANY, 66 FIFTH AVENUE
PARIS: LIBRAIRIE H. FLOURY, 1 BOULEVARD DES CAPUCINES
AMSTERDAM: J. G. ROBBERS, N. Z. VOORBURGWAL 64
LEIPZIG: KARL W. HIERSEMANN, 3 KÖNIGSSTRASSE
FLORENCE: B. SEEBER, 20 VIA TORNABUONI
BASLE: B. WEPF & CO.

The price of a single copy of THE BURLINGTON MAGAZINE is half-a-crown net in the United Kingdom, and 3 fr. 50 c. net on the Continent.

SUBSCRIPTION RATES.

In consequence of the incorporation of THE BURLINGTON GAZETTE with the Magazine, the subscription rate has been proportionately reduced.

The Magazine will be sent, post free, packed in a special case, from the offices, 17 Berners Street, London, W., for one year to any address in the United Kingdom for thirty-two shillings, payable in advance. The annual prepaid subscription from the London office to countries in the Postal Union, except the United States, is thirty-five shillings or forty-four francs.

All prepaid annual subscribers will receive the half-yearly Index (published at one shilling) gratis and post free, and may consult the Expert Department of the Magazine without paying the usual fee of five shillings for inquiry.

Subscriptions may be paid through any bookseller or newsagent, or may be sent direct to the offices of the Magazine.

All applications for the United States must be made to the American Agents, THE MACMILLAN CO., 66 Fifth Avenue, New York.

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PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY EYRE AND SPOTTISWOODE, HIS MAJESTY'S PRINTERS, DOWNS PARK ROAD, LONDON, N.E.
AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD., AT THE REGISTERED OFFICES OF THE COMPANY, 17 BERNERS STREET, LONDON, W.

A SIENESE PAINTER OF THE FRANCISCAN LEGEND

WRITTEN BY BERNHARD BERENSON

PART I

POETRY and the figure arts seldom keep pace in their evolution. A great movement in the minds of men, the yearnings which inspired it, the strong feelings it engendered, will have found expression in song and story long before sculpture and painting will stir with the new life. We may go farther and say that it is only when literature has crystallized an epoch into a series of splendid myths, that the figure arts are called in to give the ideals of that epoch visual form. Even then, the chances are few that the arts will achieve the desired end. So much stands in their way ; their form and technique may not be sufficiently advanced ; or they may be themselves required to do what the figure arts, in their nature, cannot accomplish. If the first is the case, the expression of the idea will remain incomplete, although a masterpiece of archaic art may be the result ; if the second, if sculpture and painting be asked to do what is beyond their scope, they produce something that, for the initiated, may serve as the sign or symbol of an idea, but which can have no value, as art at least, to outsiders. ¶ Thus the Franciscan movement had had time to conquer western Christendom, and, like many another glorious hope of immediate redemption, to muddle itself into one of those pathetic makeshifts wherein dear humanity's weak flesh takes happy refuge after being tempted of the spirit ; it had had time to inspire prose of angelic candour, and verse which sang of man's reconquered union with nature and its Creator—for so much had there been time before the legend of its adorable founder received, at Giotto's hands, something like adequate pictorial expression. ¶That Giotto, painting the legend of St. Francis, created great works of art will be conceded ; but do these grand frescoes embody the spirit and teaching of the saint ? If we would know, we must imagine that, unaware that Francis had ever existed, we were stepping for the first time into the upper church at Assisi. Looking along the wall, we should see a series of paintings which we should readily recognize as depicting so many events in the career of a remarkable man. So clearly and vividly is the story recounted, that we could not help piecing together a history that would have no little likeness to the more outward events of the saint's life. We should conclude that he had been a mighty worker of miracles, a man of gracious, even splendid presence, who must have been singularly at one with nature—seeing that we find him admonishing the birds by the roadside ; who must have enjoyed many moments of ecstasy, such as we see depicted where he kneels in rapt converse with a seraph ; who must have inspired such love as we behold expressed in the mourning over him when dead. ¶But is this the Francis who composed the 'Canticle to the Sun'? Is this the knight-errant of Lady Poverty, the hero of the legend of the 'Three Companions' and of the 'Mirror of Perfection'? Is this the saint of Celano's less inspired story, or even of Bonaventure's official chronicle ? ¶ It will be said that, before going farther, we should wind down the inner staircase from the upper to the lower church at Assisi, and, in the dim, horizontal light of the transept, look at the four paintings on the ceiling. There, over the tomb of the seraphic saint, the artist who above recounted his story attempted to body forth his spirit and his message. ¶Again be it understood that we are not concerned now with these frescoes as works of art in the more specific sense. We shall consider only the world they create, the air they give us to breathe. In

one we are present at a wedding. A sleek young monk is espousing a ragged, bony, forbiddingly stern female. Angels look on with eagerness and sympathy, and two of them fly up, one with raiment and another with a castle, toward which two hands stretch out from the invisible. No imaginative spectator would need to be told that the scene is allegorical, and represents the marriage of a monk to Poverty. So much success Giotto has attained : he has given a self-revealing form to an allegory. True, literature had made his task relatively easy ; yet all praise to Giotto. But either he was thinking too literally of the story, his imagination incapable of soaring to its transcendent significance, or his art lacked the means of presentation. At all events, here is not the air we breathe when reading of evangelical poverty as it was understood by the Little Poor Man of Assisi and all his loyal followers. ¶ Another of these frescoes brings us to a castle. In its keep sits a woman, to whom two angels present a crown and a palm. Below, a youth is receiving baptism at the hands of angels. Elderly warriors stand on guard, but on the right a blindfolded claw-footed imp is driven out by the spears and pitchforks of angels, and on the left a youth is given a helping hand by the same sleek monk whose acquaintance we made in his espousals to Poverty. Regarded as allegory, this composition is such a failure that we should be at a loss for the figurative meaning, if the painter had not labelled the lady in the tower as 'Castitas,' the claw-footed imp as 'Amor,' etc., etc. Leave all these considerations to one side, however, and consider what is presented to the eyes alone : I ask what these figures tell us of chastity, and all that that virtue meant to the blessed Francis ? Nothing surely that Francis felt, and little that he thought. ¶ Happier certainly than the last is the third of these triangular compositions. Under a portico sits a hushed figure with her finger to her mouth, herself yoked, imposing a yoke upon a kneeling monk. The kneeling angels and the other figures to right and to left are, it is true, indifferent to the scene ; the saint standing on the roof of the portico between two scroll-bearing angels detracts rather than adds ; but the action and gestures of the two protagonists are so solemn, the symbolism is so natural, that, as in the Espousals, we need scarcely be told that the subject is an allegory of obedience. And yet, as before, the spiritual atmosphere into which we are plunged is not the atmosphere Francis breathed. Here there is no 'perfect blitheness,' but, on the contrary, much of the grim coldness wherewith the ordinary person encounters the idea of submission. ¶ In the three scenes already examined, the figure of the saint plays a relatively subordinate part. In a fourth composition we behold seated on a throne a monk of stolid rather than spiritual countenance, holding a cross like a sceptre in the one hand and a book in the other. He emits from his body rays like the sun, and is encircled by angels who pipe and play, and sing and dance. Above the baldachin of the throne we read the words *Gloriosus Franciscus*. One wonders what Jacopone da Todi, Giovanni della Vernia, Ubertino da Casale, or any other of the faithful followers of the selfless Umbrian saint would have said upon seeing him thus reduced—and after only seventy years—to little more than a mere idol ! As for us to-day, unless we read knowledge acquired elsewhere into these paintings, we must conclude that, besides living and working miracles, as recounted in the frescoes of the upper church, the virtues of poverty, chastity, and obedience were the principal tenets of St. Francis's teaching, and that he ended by becoming himself an object of worship. ¶ Those who have drunk from the sources of pure Franciscan literature, from the founder's own writings to the 'Flowerets,'[1]

[1] To those who have not, and indeed to everybody, I recommend the few pages of almost perfect characterization of St. Francis by Father Cuthbert, which, under the title of 'The Spiritual Significance of Evangelical Poverty,' will be found appended to Mr. Carmichael's admirable 'Lady Poverty.' [London, John Murray, 1901.]

WALTER GRIGGS, CLAPHAM, S W



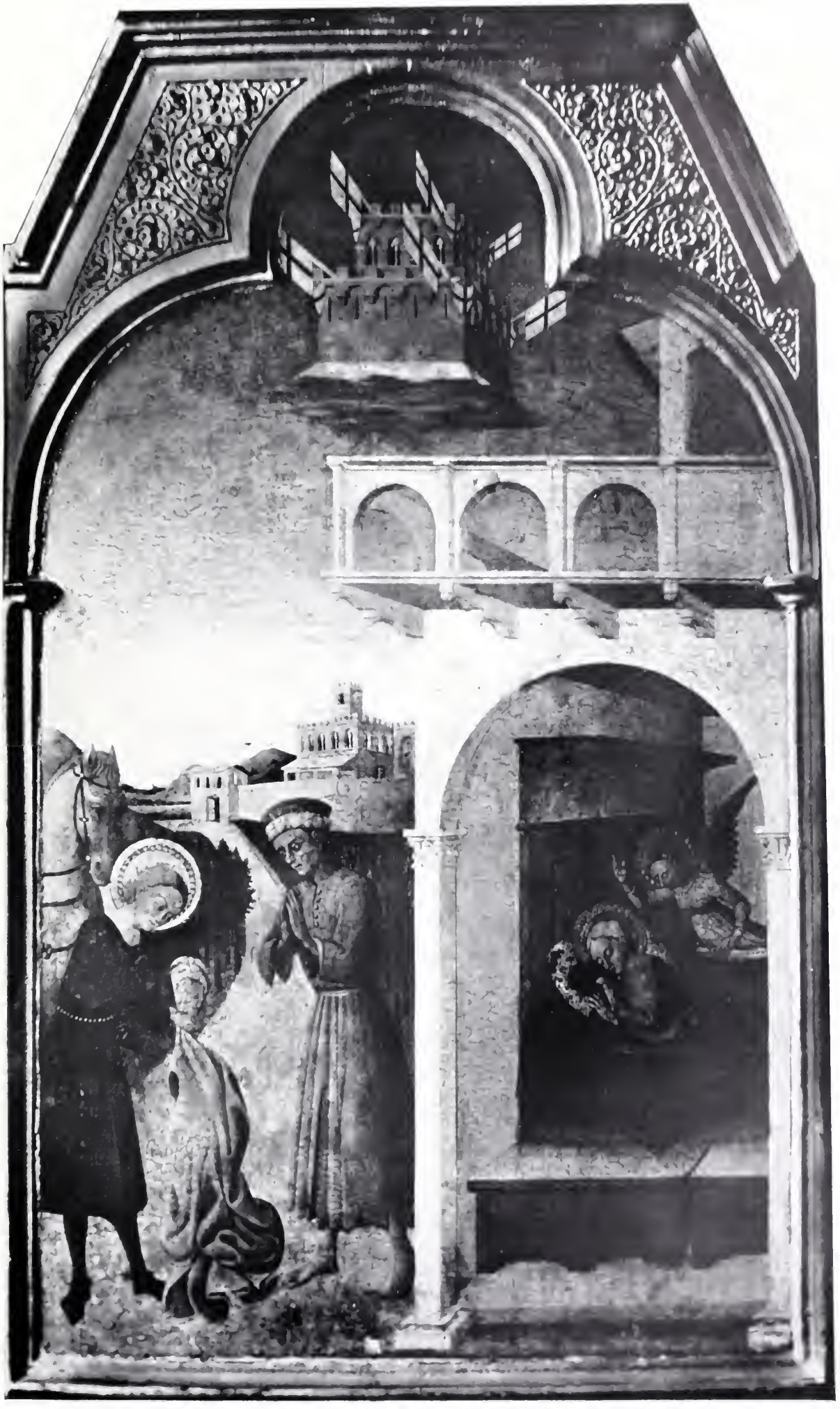
CHINESE PAINTING OF THE TWELFTH CENTURY,
IN THE COLLECTION OF MR DENMAN W ROSS, OF CAMBRIDGE, U S A

those who can at the same time look at painting with such innocence of mind and heart and eye that they get from it no more than it really gives them, will be somewhat appalled that so little of the peculiarly and specifically seraphic should be communicated to them by these frescoes at Assisi. In the upper church, the saint was at least a gracious presence, a commanding personality. In the frescoes over the tomb he is a mere monk, and most monkish of all in the apotheosis. As if mere monkishness were in any way the essential characteristic of Francis, the most uncloistered, the most loving, the most busily well-doing, the most social of free spirits! For he, if ever any historical person, was a free spirit. He came nearer perhaps than any other European man to that rarest and most unattainable of emancipations, the emancipation from one's self. His cardinal doctrine, which he taught by the example of his life and the contagion of his spirit, was therefore that of poverty. For him poverty did not consist in hankering after things that either our incompetence or misfortune prevents us from possessing, but in the very contrary. He deliberately would possess nothing, for thus only can sordid care and cankering worry be kept from oppressing one's soul. And his soul he would keep unburdened, undiminished, free—free to be at one with the universe, and free to attempt to reconcile the universe with itself. ¶How much of all this is communicated to us by Giotto's paintings at Assisi? Very little surely. It may be said that the great artist was still young, and that his sense for spiritual significance was still undeveloped. The answer is that in his ripest years, at S. Croce, he returned to the legend of Francis, recounting it with little if any increase of specifically Franciscan feeling. With more reason may it be questioned whether the arts of design possess the means of conveying anything resembling seraphic spirituality. It might be argued that Giotto extracted from his subject all that painting could express; that art necessarily drags down and distorts subjects that it is incapable of treating, quite as much as such subjects are apt to play havoc with art, but that the result in this instance was all that could have been desired, seeing that the frescoes are of a kind *qualis sensuali populo ingereret sue eminentia sanctitatis*—of a kind to inspire the common people with a sense of the saint's pre-eminence. ¶If these arguments were valid, they would go a great way to justify the banishment of the figure arts by Moses and Mahomet. But are they true? Are the figure arts incapable of conveying a sense of things spiritual? ¶If we confined our attention to European art alone, it would almost seem so, for our painting is apparently powerless to get out of the human figure more than an expression of heroism, of grandeur, of the superhuman—always something in the nature of the physically impressive. But if we turn to the extreme orient, we find that their arts of design do convey a sense of spiritual things. Their saints are frequently hideous; their converted hobgoblins and demons are, as they should be, fiendish; but all are spiritualized through and through, and in every look, in every gesture, manifest the life of the spirit. Think of the curious fact that, after more than eighteen centuries of Christianity, our art has not yet created a single adequate image of its Founder, while the Buddhist world soon incarnated its ideal Gautama in a form which left no room for change. Consider the dumbness or sterile wordiness of our art when it attempts to convey a sense of worship, of personal communion with the Deity. Dürer was as spiritually minded a painter as we have had, and few have wielded his instruments of expression. In a famous wood-cut he treats a theme than which none has more to yield to the Christian artist. While St. Gregory is saying mass, the altar is turned into a tomb whereon he beholds the Lord in the midst of the instruments of the passion. Christ makes an appeal for pity which is

A Sienese Painter of the Franciscan Legend

met with a look and gesture of mere surprise on the part of the saint, and of indifference from the bystanders. Only the acolyte kneels contritely, and only an angel shows sympathy. Contrast with this a Chinese painting of the twelfth century, one of a series of forty-four, recounting the legend of the five hundred rakan, or Buddhist saints. 'The mystical significance of this picture is startling,' says that exquisite appreciator of Sino-Japanese art, Mr. E. F. Fenollosa.[1] 'One hears in the oral tradition of esoteric Buddhism of crypts and caves deep in the recesses of sacred mountains, where the holy of holies is unveiled to the eyes of the masters. Here an altar in three tiers of stone has been raised, and upon it has been deposited a bundle of scrolls, doubtless scripture, and probably believed to be some holy original of Buddha's date. About it, in the attitude of prayer, stand the rakan who have brought to the mystic rite five Chinese laymen. In this solemn cave is performed the miracle of fire's descending upon the books, which, so far from being consumed, shed pencils of rainbow rays out to all space. The simple, unaffected grouping adds to the impressiveness. One can feel the all-conquering force that radiates from the altar, fills the cave, and drives into its furthest corner, in a bewildering group, the unprepared laymen. The figure of one who throws himself backward toward the spectator, in a frenzy of adoration, is especially striking.' The spiritual significance of this painting is indeed great, and yet it is not so much for the subject—which is not comparable with that of Dürer's wood-cut—as for what the artist has made of it. Here we feel an ecstasy of devotion and vision, here we behold a transubstantiation of body into soul, whereof we rarely get as much as a vanishing glimpse in our own art. Beside this design the most religious achievements of a Dürer grow sterile or commonplace. ¶ The whole cycle of Chinese pictures, of which this one forms part, conveys in no diminished degree a sense of things spiritual for which it would be idle to seek the like among ourselves. And yet the themes they treat are singularly close to the themes of Christian, and particularly of Franciscan, legend. Their inspirations have much in common: for what can be more like in spirit than certain phases of Buddhism and certain phases of Franciscanism? ¶ But I cannot permit myself at the present moment to write of these Buddhist paintings, with all the thoughts they awake and all the ideas they suggest. One question, however, must be allowed me before I go further. Why is Christian art so unreligious, so unspiritual, as compared with the art of Buddhism? Is it because we Europeans as individuals are much less spiritual, much less mystical, than orientals? Is it because, as a race, we do not take spirit in very great earnest, regarding it merely as one attitude out of many that may be held towards the problems of life, because instinctively we prefer ever-continued experimentation to any realizable perfection, to any attainable beatitude? Or is something at fault with our imaginative faculty and our art? ¶ We certainly are less single in aim than orientals, for which reason, perhaps, we never feel a purpose so deeply, and consequently do not devote ourselves so completely to its attainment. Even in the realm of imagination, we seldom give loose rein to feeling, for knowledge quickly jumps on as charioteer. Our art has a fatal tendency to become science, and we scarcely possess a masterpiece which does not bear the marks of having been a battlefield for divided interests. ¶ Then I suspect that in our art there is an inherent incapacity for spiritual expression—not because of its faults alone, but no less because

[1] 'Catalogue of a special exhibition of ancient Chinese Buddhist paintings, lent by the temple Daitokiyi, of Kioto, Japan.' Boston Museum of Fine Arts, 1894. Mr. Fenollosa was good enough to show me this marvellous series of paintings before they were exhibited to the public, and I am happy to find this opportunity of thanking him for some of the fullest and most vivid hours that I have passed. Several of the best of the series were bought by my friend Mr. Denman W. Ross, to whose courtesy and kindness the reader should be grateful for the reproduction that is here offered.



and two badly preserved fragments, one of which, however, representing a scene similar to Giotto's Francis kneeling before the Pope, suffices to manifest the altogether more spiritual atmosphere which Ambrogio would have made us breathe. His precursor the sublime Simone, his pupil the great unknown master who painted the Pisan Triumph of Death, or his more distant follower who in the porch at Lecceto has left frescoes of singularly convincing spirituality, might have given marvellous embodiments of certain aspects of Franciscan lore and doctrine. But neither they, nor any other Sienese of the trecento, has enriched us with works on our subject. Yet if ever it was to be treated adequately, it would have to be at Siena.[1] There alone among great Italian cities, the Renaissance, which in its essence was a spring-tide of humanity, quickening every variety of personality to the expression of its innate impulses—there alone, the Renaissance took from the start the shape of a religious rather than of a humanistic or scientific movement. Not that humanism was excluded from Siena, any more than religion was banished from Florence, but it was subordinated to the dominant interest —religion. This was due to St. Catherine, and still more to St. Bernardine ; and Bernardine being the restorer of the strict tenets of Francis the early Renaissance in Siena may without exaggeration be called a Franciscan renascence. ¶ While Bernardine was evangelizing the whole of Italy, but ever returning to his beloved Siena, where he not only preached more than elsewhere, but shed as well the measureless influence of a saintly presence; there grew to manhood beside him the greatest painter that Siena had in the second quarter of the fifteenth century. Whether Stefano Sassetta was known to the saint we cannot ascertain, although the probabilities in its favour are overwhelming, seeing that he painted an altarpiece for the church, since known as the Osservanza, which was built for Bernardine on the site of the hermitage whither he had retired after his conversion. But his preaching, if not his familiar conversation, must have done much to form the mind and incline the heart of the painter to a singularly intimate perception of the seraphic spirit and doctrines. At all events it is he, Stefano Sassetta, who has left us the most adequate rendering of the Franciscan soul that we possess in the entire range of painting. ¶ This rendering is to be found in nine panels, once forming the front and back of a single altarpiece, but now scattered.[1] Let us look at them in the sequence of the events they portray. ¶ The youthful saint, dismounted from his horse, gives his cloak to a poor knight, who looks on in an attitude of devout thankfulness. A road stretches inward between lawns planted with cypresses to a villa, beyond which pleasant hills close the horizon. A silvery, still sky soars over it, getting bluer as it climbs higher, and there we behold a visionary castle with banners of the cross floating from its battlements. Then as we let our eyes travel down again they soon encounter a chamber in the very foreground, and therein, asleep, the same youthful saint. An angel on suspended wing bends over him impressively, pointing to the keep in the clouds. Considered merely as narrative, this story is told at least as clearly and dramatically as by Giotto, but far more succinctly (Giotto, by taking two frescoes to tell the same tale, fails to indicate that the inspiring dream was the consequence of

[1] Of Florentine art in the fourteenth century we need not speak, for, had every other circumstance been favourable, no painter of that time possessed the energy to break with the Giottesque formula; and we need but glance at Ghirlandajo's frescoes at S. Trinità, or Benozzo's at Montefalco, the one so Philistine, the other so boyish, to be persuaded that quattrocento Florentine painting was not likely to do justice to the Little Poor Man of Assisi—unless, indeed, a Botticelli had come into the field. But when Sandro turned to mysticism it was under the influence of Savonarola, who had little in common with Francis! Nor need we say much of northern Italy. Only one of its painters might at a certain moment of his life have dealt adequately with the legend of Francis; but, so far as I am aware, Giovanni Bellini has left us nothing in which this saint appears in more than a merely incidental rôle.

[1] The triptych forming the front is in the possession of the present writer. The eight panels of the back are all in France: one at Chantilly, six in Paris in the collection of M. Chalandon, and one in the Château Beaumont (Loir et Cher), belonging to the Count de Martel.



ST. FRANCIS AND THE WOLF OF GUBBIO, BY STEFANO DI GIOVANNI (SASSETTA). IN THE COLLECTION OF THE COUNT DE MARTEL



ST. FRANCIS BEFORE THE SOLDAN, BY STEFANO DI GIOVANNI (SASSETTA)
CHALANDON COLLECTION, PARIS

the generous deed), and with much more spiritual interpretation and spiritual suggestiveness. Thus in Giotto's beggar we discover no sign of his poverty or his rank—for all we see he is an ordinary well-to-do person. Sassetta's, on the contrary, is barefooted, in rags, and haggard, yet so dignified, so far from grasping, that he looks the worshipping admirer rather than the needy recipient of the chivalrous saint's charity. Then note how the two artists treat the dream; the Florentine builds you a firm palace which rises massively from its solid foundations, while the Sienese plunges you into a visionary world, with his keep in the clouds. Giotto is clearly at a disadvantage. He is, to begin with, not so poetically minded as Sassetta; but that is not all. His art is too static; his figures are too well realized as mass and not sufficiently well articulated. He is too much addicted to modelling and not enough to line to produce the effect of a poetical as distinguished from an actual reality. For these reasons alone perhaps, his Francis has, with all his own fine qualities of interpretation, little of that glamour of chivalry—so much in the spirit of the seraphic youth—which Stefano conveys with his supple contours, eager movement, and silhouetted effect, almost as of a beautiful brass commemorating a young crusader dead so long ago. Add that Giotto, like most European painters since his time, was unaware of the emotional and spiritual suggestiveness of space-composition, and you realize why his version of the story, taking place at the foot of a high hill, remains prose, while Sassetta's, with its soaring spaces of silvery sky, lightens, uplifts, and dematerializes you, wafting you into an ideal world. ¶ Under a colonnade of slender pillars supporting a roofed-in terrace sits a mitred prelate on his curule chair, sheltering a naked youth with his mantle and pleading for him against a man whom his friend's strong arm can barely restrain from throwing himself upon the youth. At the elder man's feet lie the garments which the younger has evidently cast off, and this gives the key to the interpretation. It is a son casting away all that his father can claim as his, and putting himself under the protection of a prelate, to the no small rage of the father. The motive could not have been treated more dramatically, more eloquently, more essentially. At the same time the calmness of the one group and the violence of the other, the look of pitying tenderness in the son and of uncontrollable fury in the father, point the contrast between saintliness and worldliness; while here again the swiftness of the line where the action is most vehement, the virginal daintiness of the architecture and the limpid azure of the motionless sky, dematerialize—but do not devitalize—the scene. Giotto's fresco of the same subject is in many respects the finest of his series, yet I cannot say that it conveys the sense of the event at all so spiritually. Once more the faults are due in part to an inferiority of imagination, and in part to the qualities of his art. There are, for instance, too many mere spectators in the fresco at Assisi, and the bishop looks away unconcerned, and Francis is not the macerated person who has fought the great fight with the visible and invisible. He is the powerfully-built, firm-fleshed nude that classical European art has ever sought after as the surest means of conveying a convincing sense of solid form. ¶ The next subject[1] is one of the most specifically Franciscan of the entire legend. It is the conversion of the wolf of Gubbio, a theme chosen by Sassetta for its possibilities of pictorial interpretation, or dictated to him by the neighbourhood of Gubbio to Borgo Sansepolcro, for which he was painting this altarpiece; or perchance because the latter town regarded Frate Agnello as one of its citizens, and this Frate Agnello had

[1] It belongs to the Count de Martel, of the Château de Beaumont, Cour-Cheverny, Loir et Cher. To this gentleman, as well as to M. Chalandon, I am greatly indebted for the photographs they have taken for me or given me permission to take. Unfortunately M. de Martel's picture has not come out well enough to give a good reproduction, but I have thought it of interest to reproduce it even from an inadequate and small photograph.

originally been a notorious highwayman named Lupo, whose conversion by Francis may have furnished, as perhaps certain Sansepolcrans were aware, the historical basis for one of the most marvellously beautiful of the 'Flowerets.' Sassetta has treated it in this way:—By the town gate, between the battlements of which heads of women are seen looking down, we behold a crowd of burghers in the costume of the middle years of the fifteenth century, while St. Francis holds Brother Wolf's paw with his left hand and points with his right to the notary who sits by the gate, taking down word for word the agreement made between the saint and the ravening beast. The mauled body of a child is seen in the middle distance close to a pine wood under an arid rock rising into the sky. And this sky, with its circling flight of birds, stretches high and clear over this scene down to the horizon, where just over the heads of the crowd appear the towers and palaces of a distant town. That Sassetta has succeeded in surpassing the exquisite pages of the 'Flowerets' is more than I would claim. It is enough that he has told his story so clearly that we should know what was going on even if we had no acquaintance with the legend; enough, that to give us the sense of the saint's wholehearted simplicity he represents the action as proceeding between himself, the wolf, and the notary;[1] enough, finally, that he dips it all in the fairy atmosphere of Umbrian skies. ¶St. Francis before the Soldan: Giotto has treated this subject twice, first at Assisi and many years later at S. Croce. His imagination was at once fixed by the possibilities of this subject for the presentation of heroic types and action—the types and action so dear to the classic artists of Europe. Both are matchlessly dramatic, commanding, all but superhuman. At S. Croce he outruns his times by nearly two centuries, and in the figure of the soldan he gives a superb instance of almost Michelangalesque *contrapposto*. But there is something almost ignoble in the hesitating cowardice of the mollahs when challenged to pass through the fire, and in his heroic mood Giotto forgets that the part the soldan played in this story was not altogether manly. Sassetta did not forget, and his soldan is a perplexed creature nervously clutching his staff, dreading the saint's triumph no less perhaps than did the priests, for according to the legend he dared under no circumstance change his faith. Francis, however, does not parley, as in Giotto's frescoes, but plunges into the flames with a fervour no less glowing than they. It is too late for the paynim to retreat. They are held spell-bound, and on their countenances there is painted more of awe than of cowardice; they also are almost converted. But the flames! They are neither merely symbolic, as in Giotto, nor realistic, as almost any painter of our day might make them; but the soul of fire—of fire, 'beautiful and joyous, and most robust and strong,' with all its swiftness of line—taking the shape of wondrous, lapping, leaping, changing curves, destined to transubstantiate all substance into spirit. And ever and always the 'courteous' sky—to adopt another exquisite phrase of Francis—'shining upon the just and unjust alike,' and through a narrow arch, a high glimpse of lovely hills in the serene distance. ¶The next subject, Francis before the Pope, was also treated twice by Giotto, both times much more dramatically, and at Assisi with even more feeling than Sassetta. Not that Sassetta has not produced an exquisite work of art with the jewel-like beauty and the sanctuary softness of light of interiors painted by the van Eycks and their followers; but he has brought in too many almost indifferent bystanders, and the saint is nearly lost in the crowd. The pope's expression and gesture, the way he takes hold of the as yet unstigmatized hand, go far, however, to re-

[1] M. Sabatier sees in this legend a sign of the saint's great humanity, which led him to bring under the law even that outlaw of outlaws, the wolf. Sassetta certainly confirms this view, for he represents the scene as a formal legal compact.





ST. FRANCIS RECEIVING THE STIGMATA, BY STEFANO DI GIOVANNI (SASSETTA)
CHALANDON COLLECTION, PARIS

deem the artist's fault. And this fault, if it may not be excused, can be explained. Sassetta was too well acquainted with Ambrogio Lorenzetti's great fresco representing the youthful Louis of Toulouse received by Pope Boniface. Our painter could not emancipate himself from this composition —one scarcely finds the heart to reproach him—and he adopted it, with the usual consequences. ¶ Among the crags of a mountain-top, a little below the summit, we find Francis kneeling on his right knee, his face ecstatic, his hands just stigmatized. In the heavens over the gem-like rocks, a radiant seraph in the shape of a 'most beautiful man crucified' looks out of a glory of golden light straight at the saint. No bolts are shot from the hands and feet of the one to those of the other, as Giotto and most other painters have imagined, some of them, like Benozzo at Montefalco, giving their representations of the event the character of a geometrical pattern. (The temptation to this must have been strong, for it was the natural way of making the miracle obvious to the vulgar.) But all the texts down to the 'Flowerets' give a singularly spiritual account of the stigmatization, saying, that 'this vision was vouchsafed the saint that he might understand that not by bodily martyrdom, but by mental burning, was he to be changed into the exact likeness of Christ crucified.' Indeed, it was believed by his three companions that Francis bore the stigmata inwardly from the day when the crucifix at S. Damiano spoke to him ; and that Holy Cross day at La Verna, twenty years later, but marked the time when, after so many years of ecstatic meditation of the Passion, they began to appear to all men, bursting through the saint's body as a fig— to use Jacopone da Todi's homely phrase— bursts with too much sweetness. It is this spiritual aspect of the great miracle which Sassetta surely had in mind, and presents, although with some slight loss of dramatic force. He gives us, however, more of an atmosphere than any other artist who ever treated this theme, more of the feeling of treading on holy ground, and of being in a place where it is meet that God and man should hold converse. ¶ For reasons that will appear presently we pass over the next subject, The Marriage of Francis to Poverty, and proceed to the last, The Funeral of the Saint. At S. Croce, Giotto has made this the theme of a masterpiece. For clear yet rhythmic grouping it is a composition with few rivals, and the humanity of the event has not been forgotten. The gestures of grief go as far as seemliness permits, and indeed the kissing of the saint's hands and feet is perhaps a little overrealistic. It would not be hypercritical to question whether the division of labour be not a little too carefully carried out, whether the priests be not too indifferent, for spiritual purposes at least, much as their pillar-like attitudes on both sides of the undulating group of mourners suit the arrangement. One thing, however, Giotto has nearly forgotten, and that is the real significance of this scene in Franciscan legend. It was not to commemorate the funeral of the founder, but a far more important event from a seraphic point of view —no less an event than the confirmation of the truth of the stigmata. Jerome, a knight of Assisi, doubted their existence, and at the saint's burial found the occasion to search his side, and feel the wound. Henceforth he not only believed, but proclaimed the truth of the miracle. Now Giotto has not clean forgotten this important event, but his Jerome, represented as kneeling with his back turned toward us, becomes insignificant, and fails to attract our attention. Sassetta as usual was at once too much imbued with genuine minorite feeling, and too little of a classic artist, to think of sacrificing illustration to any formal ends. His grouping cannot stand beside Giotto's, although even as an arrangement it has its own great merits, based on the fact that the shape called for a vertical instead of an horizontal composi-

A Sienese Painter of the Franciscan Legend

tion. But the real event is presented in its full significance: Jerome's action is the most prominent feature ; and at the same time a definite atmosphere is conveyed—that atmosphere of a sanctuary during a sacred rite in which the Sienese had been so successful since Simone Martini and Ambrogio Lorenzetti.[1] ¶ The seven panels we have hitherto examined treat of the legend of the seraphic saint. Far be it from me to claim for them that they have extracted out of the events presented all their spiritual significance. A great Chinese master would have been more on a level with the high inspiration of the subject. My only claim for Sassetta is that he has dealt with these themes much more spiritually than any other European artist whom I can recall, Giotto included, conveying more of a definite atmosphere, and that atmosphere one of poetical, even religious evocation. ¶ The two remaining panels attempt, like Giotto's frescoes over the tomb of Francis, to give us the spirit of the saint's soul and teaching. We have seen how signally Giotto failed in this undertaking, if indeed we may assume that he was so much as aware of its purpose. He failed not only, as might be argued, because he was not very spiritually-minded, and because he was certainly out of sympathy with Franciscan ideals, going so far as to indite mordant verses against their cardinal doctrine of voluntary poverty, but also because his artistic purpose, and the instruments of expression this purpose demanded, did not promote the direct communication of the sense of things spiritual. His art, as we have already seen, would not dematerialize the object of vision—quite the contrary—and for that reason, possibly, never went very far into the realms of imaginative design. ¶ 'Imaginative design' is a phrase that may have all sorts of meanings, and to make sure that we do not too utterly misunderstand one another it will be best to say in what sense it is used here.

[1] Who is the mysterious, shrouded figure in the foreground? Is it St. Clare, or is it possible that the painter knew of Jacoba di Settesoli?

What I have in mind is the kind of design which, instead of expounding facts, no matter how exalted, makes a direct appeal to the imagination, communicating emotions, feelings, and atmospheres, and exhaling dreams, as fragrant odours are exhaled from sweet-smelling flowers. Paint the carnation or the rose, and life-long habits of association evoke some faint breath of its perfume. Take a box containing the most evocative spices, and paint the box. The resulting picture will give you scarcely less than will the mere representation of the man whose quality is not in his aspect but in his soul's attitude and in his longings. Our classic art is great in representing every visible aspect of man and his world, but there it stops. True, we Europeans have been eager enough to represent the inner soul, but we count few successes, for with the rarest exceptions our artists have laid themselves out to failure in at least two ways. They think of representing when they should think of presenting, and they remain fettered to modelling and mass where they should realize that the art of suggestion must depend chiefly upon contour, colour, space-effects, and movement. Imaginative design as compared with our ordinary art—an art whose highest ambition has significantly enough nearly always been 'historical' painting—imaginative design is lyrical and even rhapsodical, and never narrates for the sake of narration. Not that it may not use events, as Pindar for instance uses them in his odes, but they must be employed only when they can serve as symbols of a higher purpose. In brief, there is nothing it may not do, provided it achieve its object of exhaling the atmosphere it wishes you to breathe. ¶ Entertaining such ideas of the essence and scope of imaginative design, let us see how Sassetta dealt with the seraphic teaching and spirit. In place of Giotto's four subjects he takes but two, and in these two it was his business to present the cardinal doctrine and the prevailing mood of St. Francis. Now, as we know, the saint laid stress on nothing so



DEATH OF ST. FRANCIS, BY STEFANO DI GIOVANNI (SASSETTA)
CHALANDON COLLECTION, PARIS



THE MARRIAGE OF ST. FRANCIS TO POVERTY; BY STEFANO DI GIOVANNI (SASSETTA); IN THE CHANTILLY COLLECTION

much as on the emancipation of the soul through the casting off of all that was not necessary to its happiness, its happiness consisting in a oneness of purpose and will with the Creator and Saviour. This is a doctrine which is not peculiar to Francis, and still less to Christianity. What is peculiar to Francis (among Christians and Europeans at least) is the spirit in which he embraced the doctrine. It was no spirit of renunciation or abnegation. There was indeed nothing negative at the root of his teaching. Poverty, as he called this cardinal virtue, was to him the way to perfection, the uniter of the divided, the unifier of the universe; and with his troubadour knight-errant soul he sang of her as his beloved, his bride. Poverty was the romance of his life—how much more than Beatrice was of Dante's! His Lady Poverty grew neither abstract nor severe—for him to the end she remained the radiant love of his youth. This, then, was the state of soul towards a cardinal doctrine which Sassetta undertook to communicate to us—an undertaking, as we shall recall, in which Giotto and all his followers failed. ¶ The legend recounts how one day, in the last year of his life, Francis was journeying with his physician on foot from Rieti to Siena. As they were drawing near the goal of their journey, in the plain between Campiglia and S. Quirico d'Orcia, he was encountered by three maiden forms in poor raiment, who saluted him with the words, 'Welcome, Lady Poverty,' and suddenly disappeared. St. Bonaventure comments as follows:—'The brethren not irrationally concluded that this apparition imported some mystery pertaining to St. Francis, and that by the three poor maidens were signified Chastity, Obedience and Poverty, the beauty and sum of evangelical perfection, all of which shone with equal and consummate lustre in the man of God, though he made his chief glory the privilege of poverty.' Here then we have one of those rare events which are so manifestly symbolical that even ordinary minds cannot help grasping their poetical significance. The maidens salute him archly, as maidens have saluted many an enamoured knight, with the name of his mistress. The troubadour romantic nature of the saint's passion for Lady Poverty is thus referred to with such startling clearness that Giotto, who surely was acquainted with this matutinally fresh apologue, must deliberately—although for all we know not of his own choice—have passed it over when painting his Marriage of Francis to Poverty. Yet here, if anywhere, was the theme for a great imaginative design. You may seek in vain through the golden books of seraphic lore for anything in the nature of an event comparable to this in the opportunities it offers the artist of presenting by means of action inherently symbolical the life's attitude of its founder. The three virgin forms, the salutation, the disappearance—what more real and effective elements could a poetically gifted artist desire? ¶ Stefano Sassetta could not have wanted in imagination. Like all real poets, he possessed the mythopœic faculty of developing legend to the point where it blossoms into flowers fragrant to the soul. Neither Thomas of Celano nor St. Bonaventure speaks of a mystic marriage taking place between Francis and Poverty on the occasion of his meeting with the three maidens, nor does any other writer with whom I happen to be acquainted. But Sassetta must have seen at once what this encounter lacked to give it completeness, and how self-evident and hence perfect an allegory it could thus become. Now this is what he made of it. ¶ In the foreground of a spacious plain three maidens stand shoulder to shoulder. White is the robe of the first, greyish-brown of the second, rose red of the last. The one in brown is bare-footed and ragged, but it is on her hand that the ardent saint, with an eager bend of his body, bestows his ring. Then swiftly they take flight, and ere they disappear in the high heavens over the celestially pure horizon of Monte Amiata they display symbols which reveal them as

Poverty, Chastity and Obedience. And when last we see them floating away in the pure ether, Lady Poverty looks back lovingly on Francis. No one who can appreciate the idyllic, tender, rapturous atmosphere of the 'Flowerets' but must feel that here at last he breathes the same air. Perhaps no greater praise can be given to this exquisite panel than to regard it as an unwritten but painted page of the 'Fioretti.'[1] ¶ Thus Sassetta succeeds where Giotto failed; and he succeeded not only because his imagination was better able to penetrate the open secret of Franciscan doctrine, not only because he was more lyrical and rapturous, but also because his instruments of expression did not blunt, as Giotto's certainly would have, but enhanced his vision. Transform as you easily can these three slim, undulant, insubstantial figures into the massive, superbly realized, but heavy and unarticulated types of Giotto's; give the landscape less of a foreground, remove most of the sky, and with it the floating vision, and you still will have a more than adequate illustration to Bonaventure's legend, and a more poetical rendering of Franciscan story than any that the great Florentine has left us. But here the figures on the ground are nearly dematerialized, the figures in the air are wafted up with their long-stoled robes fluttering like flames, the horizon is ineffably pure, and the high reaches of empyrean sky cast their transfiguring influence upon the mystery. These various instruments play upon the gentle heart, attuning it to much of all the harmony, all the 'perfect blitheness' that Francis felt when he thought of his Lady Poverty. ¶ In his attempt to communicate the essence of the relationship of Francis to his radical doctrine of Poverty, Sassetta was, as we have just seen, greatly assisted by the foundation of legend upon which he could build. But for the last painting of this series, intended to convey some sense of the saint's being, and of his soul's quality, he found no such assistance in a quasi-historical event needing but poetical transubstantiation to become the self-revealing symbol of a higher life. Nor can it be said that he found much help in the works of his predecessors. How near Giotto came to depicting the seraphic being we have already seen when examining his fresco over the tomb, representing the saint enthroned and reduced to a stolid object of worship. A distant follower, said to be Antonio Vite, treats the same subject at Pistoja, and certainly presents a less grim St. Francis, and more lyric if less robust angels; yet, here also the saint remains an idol, although he partakes somewhat less of the Black Virgin, and kindred stocks and stones which from remote pre-historic times down to our own days have been objects of worship. But while anything may become an object of worship—what thing has not been and is not still worshipped somewhere on the earth's rind?—few things indeed are capable of conveying the atmosphere of worship, the sense of oneness with the universe, of ecstatic harmony with its purpose. ¶ It would be interesting to discuss at this point what means the art of painting has of conveying this mystic feeling; but such a discussion would take us too long and too far. Here it must suffice to say that the instruments at the disposal of European art for this object are nearly confined to one, and that one—space-composition—little understood and seldom employed by our artists. But the east has all the treasures of imaginative design, and Sassetta with the quasi-oriental qualities of a Sienese has left us such a design, which, as a bearer of the true Franciscan perfume of soul, has no rival. ¶ Over the sea and the land, into the

[1] One of the most beautiful pages of interpretation of a work of art that it has ever been my good fortune to read is M. F.-A. Gruyer's description of this picture in his 'Peinture à Chantilly.' He errs, however, in discovering the valley of the Tiber, Assisi and Mount Subasio, as well as the Portiuncula in its landscape. What he takes for this shrine was probably intended for the town-gate of S. Quirico; what he believes to be Assisi is Campiglia, and his Subasio is Amiata. Who that has spent enchanted days looking out of Siena's gates and roaming over her territory but will recognize in Sassetta's horizons the familiar lines of the mountain which is ever present to one's eyes in southern Tuscany? Besides, the scene of the event is clearly stated by Bonaventure, and it is knowing Italians but little to suppose a Sienese painter capable of neglecting to add glory to his 'own sweet nest' by transferring the scene to Umbria.



ST. FRANCIS IN GLORY, BY STEFANO DI GIOVANNI (SASSETTA) IN THE [illegible] OF ST. FRANCIS AT [illegible]

golden heavens towers the figure of the blessed Francis, his face transfigured with ecstasy, his arms held out in his favourite attitude of the cross, his feet firmly planted on a prostrate warrior, in golden panoply. Cherubim and seraphim with fiery wings and deep crescent halos form behind the saint a nimbus enframing a glory of gold and azure, as dazzling as the sky, and as radiant as the sun. Overhead, on opalescent cloudlets, float Poverty in her patched dress, looking up with grateful devotion, Obedience in her rose-red robe with a yoke about her neck and her hands crossed on her breast, and Chastity in white, holding a lily. Underfoot, beside the crowned knight in armour with a lion, obviously symbolizing Violence, we see corresponding to Poverty a nun in black holding a coining-press and money-bag, with a watch-dog by her side, as obviously representative of Avarice; and corresponding to Chastity, a pretty woman in purplish rose colour, luxuriously reclining against a black pig, and gazing into a mirror—clearly the Flesh. The almost childlike simplicity of the arrangement, the crimson and gold and azure, the ecstatic figure of the saint, the girlish figures of the radical Franciscan virtues, the more material figures of the vices, the flaming empyrean, the silvery green sea growing lighter as it approaches the silvery grey land, combine to present a real theophany, the apotheosis of a human soul that has attained to complete harmony with the soul of the universe by overcoming all that is belittling and confining, and opening itself out to all the benign influences of the spirit. The real meaning of the seraphic existence is surely conveyed here more clearly, more persuasively, more penetratingly than by all of Giotto's allegorical frescoes, not to speak of the one representing the 'Gloriosus Franciscus,' the inscribed title on his Triumph of Francis. Sassetta also, by the way, has placed an inscription in the resplendent halo behind the saint's head, but significantly different. It is PATRIARCHA PAVPERVM FRANCISCVS. There is but one picture in European art which approaches this panel in its suggestions of an ecstatic harmony with the Spirit of all things. It is Raphael's Transfiguration. I refer of course to the upper part only. And yet how inferior is that, owing to its being less simply, less flatly designed, owing to its relatively greater realism both in the figures and the landscape. Here, on the contrary, the figures are just sufficiently indicated to suggest neither ignorance nor slovenliness, but so little insisted upon for their mass, that they convey no sense of matter, but of the dematerialized; and everything is translated almost as it would be by the great eastern artists into values of movement, and into pure decoration. Witness the wavelets of the sea, which are like so many smiles upon its silvery surface. Then, would you see what space-composition counts for in this design, compare it with a picture representing the same subject by our artist's older contemporary, Taddeo di Bartoli. That also represents St. Francis in a glory of cherubim, with the vices underfoot. But, leaving aside all other reasons for its relative failure, there is in Taddeo's panel no out-of-doors, none of that great suggestiveness of supernal harmonies which is furnished by Sassetta's sea and land and sky—the great cloister which his Lady Poverty brought as dower to her faithful knight.

(*To be concluded next month.*)

FIFTEENTH-CENTURY HISPANO-MORESQUE POTTERY

WRITTEN BY A. VAN DE PUT

WHILE the attention that Italian majolica has received from students and connoisseurs is resulting in the solution of the problems of its mediaeval and obscurer period, the contemporary accounts of the existence of potteries in a few localities in Spain still form nearly all that is known concerning what is called Hispano-Moresque ware of the fifteenth century. Without claiming more for armorial specimens than can be expected from the nature of the data they afford, and realizing that a history of Spanish ceramics can proceed alone from excavation and research in the land of its origin, one may, perhaps, learn something concerning many important and interesting specimens from the shields of arms which decorate them. It will be found that, for heraldic purposes at any rate, subdivision based upon ornamental styles is simple and practical. This classification affords nine or ten distinct varieties, armorial examples of which serve to assign them generally to the fifteenth century. In these notes an attempt will be made to examine the most important of these styles in the light afforded by armorial specimens; with the more purely Moresque pottery of the fourteenth century, including the famous 'Alhambra' vases, we are not now concerned. ¶ A recent writer[1] on this subject put forward the difficulty of an absolute identification of the arms upon many pieces owing to the ordinary nature of the bearing, or to the heraldic confusion of a monochromatic or two-colour scheme. The designer's practice, as a rule, was to paint the charges of unquartered coats in lustre; the existence of rarer examples in which a lustered field outlines a charge shows that, within limits, a method of counter-distinction between metal and tincture could have been maintained. No such distinction was attempted, however, and inclination to render an heraldic metal consistently throughout the quarterings of an achievement yielded to the desire, apparently, to maintain artistic balance by a more arbitrary employment of lustre and ground-colour than was necessitated by those limited substitutes for heraldic colouring. An examination of such shields will show that this method consisted in varying the fields of quarterings or of impaled arms. An exception to this manner of applying colour to the representation of shields and their furniture is offered by the arms of Aragon.[1] The four pallets of this coat, whether entire or dimidiated, are represented constantly in the ground colour of the piece upon lustre. Examples of this practice can be drawn from almost every one of the varieties of the ware in question. It would be rash to lay stress upon a point of this nature, though reasons for doing so acquire weight when it is remembered that the Aragonese arms, the golden field of which is correctly blazoned by the decorator in so many cases, were also, since its conquest by Aragon in 1238, the arms of Valencia, within which district were situated the chief seats of the potting industry in Christian territory[2] until the conquest of Malaga in 1487. Among the territorial arms upon ware of the period which concerns us, it is safe to say that none occur so frequently as those of Aragon; of fifteen pieces bearing Spanish territorial coats, known to the writer, eleven contain the

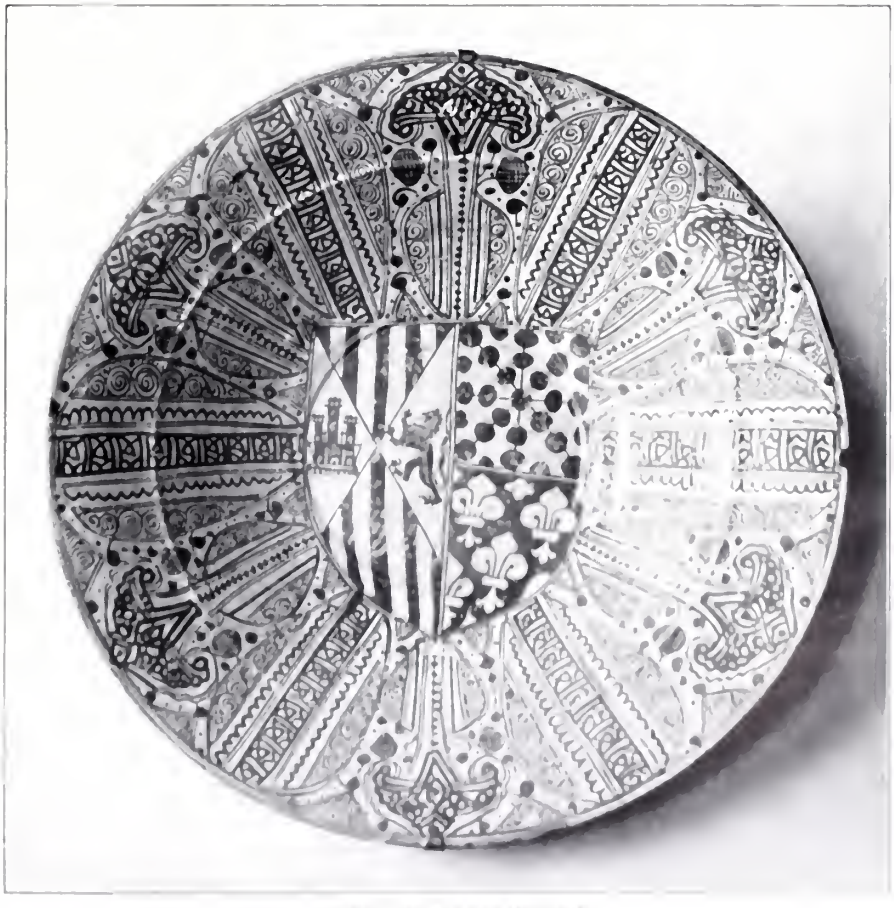
[1] *Magazine of Art*, May 1903.

[1] Gold, four pallets gules.

[2] The 'crucibles and majolica' of Valencia were declared exceptions to the Venetian decree of 1437, forbidding the importation of earthenware (Drake's 'Notes upon Venetian Ceramics,' p. 11, 1868). Soon after the fall of Valencia the Moorish potters of the neighbouring Xativa received a charter from James I of Aragon. The pottery of Majorca and Minorca, islands which belonged to Aragon after 1228, or were ruled by a branch of that house, is mentioned by Giovanni di Bernardo da Uzzano in 1442.



I.—DISH IN BRITISH MUSEUM



Aragonese pallets, either entire, in the predominant half of an impaled achievement, or as one of the coats derived from that of Aragon. On these grounds alone, then, the opinion is tenable that pieces so decorated were made by potters who were subjects of that kingdom.[1] ¶ Perhaps the least armorial material, proportionately, is offered by pieces ornamented with an identical inscription in mock Arabic characters. The reason for the adoption of the latter is obscure; they are to be regarded as a link between the modified Moorish feeling of many fifteenth-century wares and the purer traditions of the preceding century. There can be little doubt of the Aragonese origin of the four armorial pieces known to the writer. The first (the property of Earl Spencer, K.G., Victoria and Albert museum) is a deep dish with a flat brim; the inscriptions are arranged in panels or bands of dark blue, surrounded by small ornament in lustre. A shield in the centre bears a mount surmounted by a demi-fleur-de-lys in lustre, arms of frequent occurrence[2] in Catalonia and Majorca. Another dish (fig. 1) in the British museum (Henderson bequest, 333) has also inscriptions in dark blue, and the intervening ornament and shield in lustre. The charges: four pallets (in cream colour upon lustre) for Aragon, are saltired by two lilies (colouring reversed) for Anjou-Naples. The presence of only one fleur-de-lys in either flank, and the absence of the label which marked the Angevin coat, might impair such an attribution, was not the omission of cadency marks a feature of this form of heraldic design. The arms are those borne by the counts of Ribagorza and of Prades, descended from Peter (d. 1354), third son of James II king of Aragon and Sicily. Collateral with the Aragonese lines of Urgel and Ampurias, this house formed two branches in the issue of two sons of Count Peter; the elder Alfonso, count of Denia and Ribagorza, marquess of Villena and duke of Gandia,[1] *el duque real*, died in 1412. According to Imhof,[2] his eldest son James died before that date; Alfonso, count of Denia and Ribagorza, in 1424; Peter, the third son, in 1385; and a son of the last, Henry, count of Cangas and Tineo, in 1434. The counts of Prades, issue of the duke of Gandia's younger brother, are rather more obscure; they bore the same arms, and their line also formed two branches, each ending with daughters in the second generation. Those of the elder branch married a count of Cardona[3] (d. 1471), and Martin, king of Aragon; the other branch of Prades produced James, constable and admiral of Sicily (d. 1408), of whose sons-in-law one, the second count of Modica, died in 1466. ¶ The third piece (Sèvres museum, 17) has its decoration entirely in lustre (fig. 2); the inscriptions are smaller, but the ornament includes spirals noticeable upon the dish first described. The arms belong to John of Aragon (afterwards John II, of the house of Castile-Trastamara, brother of Alfonso V), and his first wife (in 1419), Blanche of Navarre,[4] who succeeded her father, Charles III, in 1425. At her death (1441) the line of the kings of Navarre of the house of Evreux became extinct; their arms, quarterly Navarre (chains)[5] and Evreux (the lilies of France with a baton gobony), are here dimidiated; but the baton, the cadency mark

[1] The claims of the Aragonese fabriques to heraldic pieces earlier than 1487, are inherently stronger than those of Malaga, a wholly Moorish fabrique, less likely to have produced pieces with Spanish arms before that date.

[2] Borne by families whose names are derived from *Puig*, Catalan for mount or hill. See *Magazine of Art*, cited.

[1] See 'Boletin de la Sociedad Española de Excursions,' vol. v, 1895, for his seal.

[2] 'Corpus Historiae genealogicae Italiae et Hispaniae,' 1702.

[3] We take this opportunity of correcting a mis-statement in the description of the Urrea-Cardona bowl (*Mag. of Art*, cited) in which Aragon is said to be saltired 'by Prades'; this should read 'by Anjou-Naples,' as in fig. 1.

[4] In the late M. Charles Garnier's 'Catalogue du Musée céramique de Sèvres' (1897), the arms are attributed to 'Blanche de Navarre, Reine de Sicile.' If this were correct, the piece would date from between 1403, the year of her first union, with Martin, king of Sicily (died 1409), and 1419, when she contracted a second with the 'Infant Don Johan Daragon e di Sicillia, Seynnor de Lara, Duc de Peinafiel, é de Monblanc' as he is styled in the marriage treaty (Mariana, vol. lx, Appendices). The arms in the first half of the shield are however a combination of those of Aragon and of Castile-Leon, and apply not to Martin of Sicily, but to John as a prince of the Castilian, the last, house of Aragon.

[5] The chains of Navarre, in saltire, double orle and cross, gold upon gules, are often represented thus summarily in the fifteenth century.

of the counts of Evreux, descended from Philip III of France, is lacking. It may be questioned whether this piece was not produced a few years after Queen Blanche's death. Her consort became king of Aragon in 1458, but till his death in 1479 he maintained his hold upon Navarre, in spite of their son Charles, prince of Viana, the unfortunate half-brother of Ferdinand the Catholic. ¶A dish in the collection of Mr. F. D. Godman[1] (fig. 3) is of much importance, we think, in the history of the variety just discussed and of that orna-

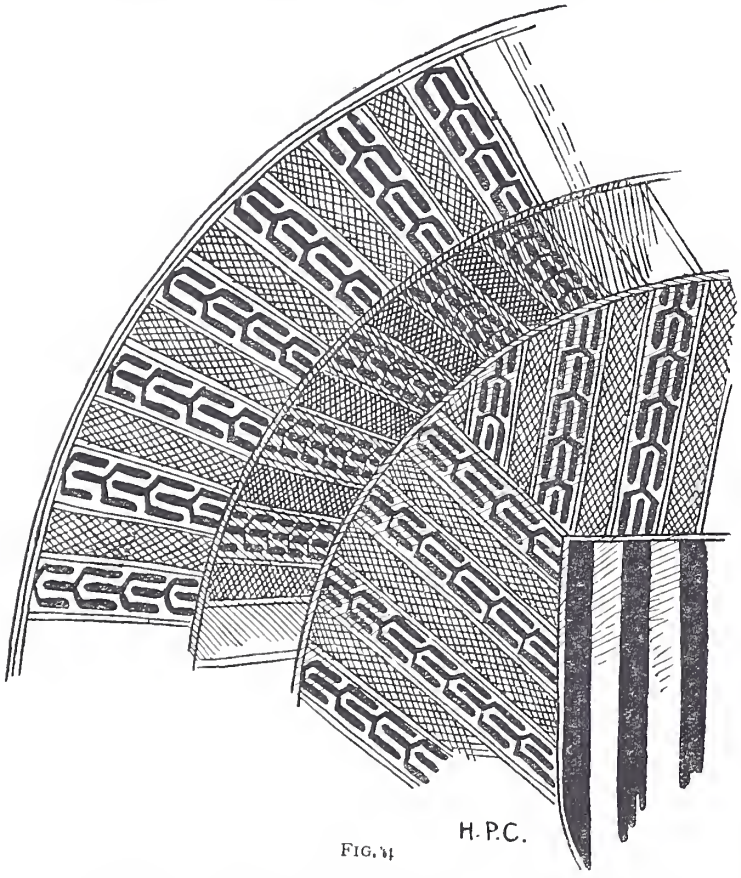


FIG. 3

mented with large blue and golden vine-leaves and a small flower (?jasmine), which itself became later a principal motif.[2] The arms are a *semis* of lilies in cream colour upon lustre, apparently France ancient, bearings reduced to three lilies by the French royal house in the reign of Charles V (1364-80), but borne duly differenced by some branches of the same during the fifteenth century. The likeness of the lilies depicted here with those in the Evreux quartering of fig. 2 is remarkable; the resemblance lies not merely in type but in details of design which are less apparent at a first glance. In either piece two distinct treatments of the central portion of lily are visible; it may be claimed that this peculiarity offers strong indications as to a common origin—if so, that the pieces decorated with mock Arabic characters, and with leaves of the kind described, issued from the same fabrique. The question to which branch of the house of France the arms belong cannot be answered with absolute certainty; but extreme probability indicates an attribution to the Valois dukes of Anjou, of whom Louis III (d. 1434) and René (d. 1480) tierced the arms of Jerusalem palewise with Naples (France ancient, a label gules) and their own Valois bearings (France ancient, a bordure gules). The omission of cadency marks, by no means infrequent in Hispano-Moresque armory, renders it probable that one of the latter coats, Naples or Valois, was intended. The crown with which the artist has surmounted the shield, an extremely rare practice in the armory of these dishes, bears a close general resemblance to those upon seals of the house of Anjou.[1] That some pottery ornamented in this style was made for exportation to Italy is proved by a dish belonging to a collection sold anonymously in 1894.[2] This piece has the same ornament as that last described; the shield upon it bears, in the words of the catalogue, 'un sanglier, entravé, chargé d'un fleur-de-lys de Florence,[3] reservé en blanc sur champ jaune à reflets metalliques'; these are the arms of the Florentine Dal Verre. ¶ Another variety is that decorated with bands of conventionalized spur shapes upon a ground of cross hatching (fig. 4). Of

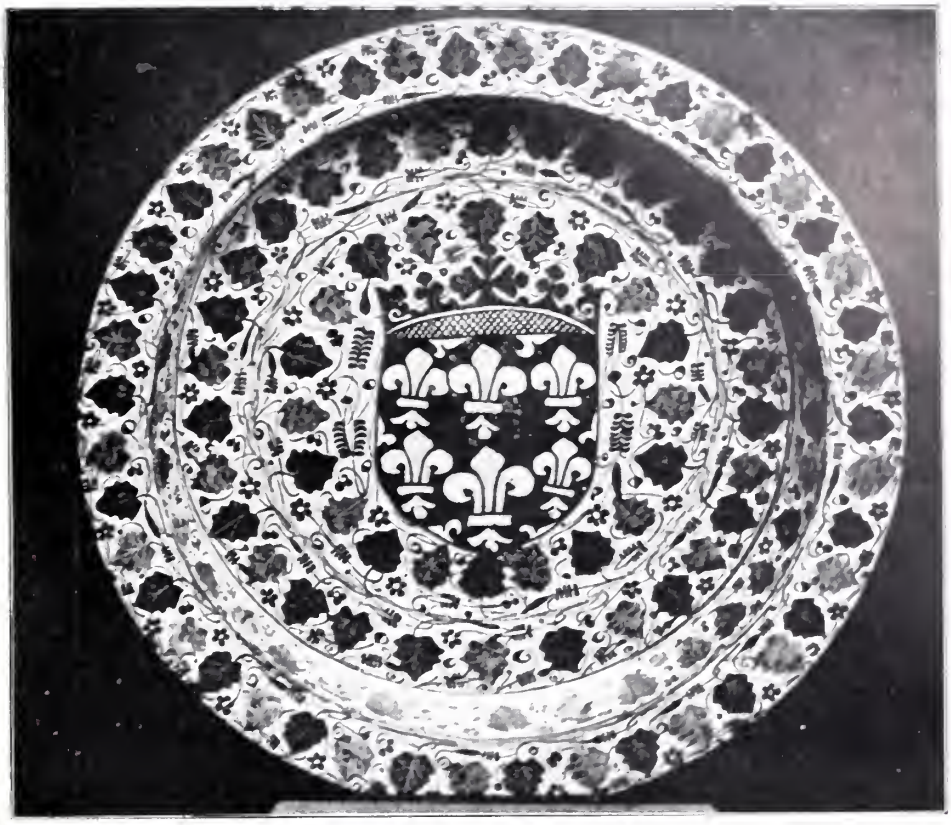
[1] To whom we are indebted for permission to reproduce this fine example.

[2] Catalogue of the Godman collection, plate 27, 272.

[1] See Blancard's 'Iconographie des Sceaux et Bulles des Archives du Département des Bouches-du-Rhone.'

[2] 'Catalogue d'une précieuse Collection de Faïences Italiennes, Hispano-Moresques, d'Alcora et de Nîmes,' lot 7. (Sale, Paris, May 8, 1894.)

[3] An illustration shows that, in design, this lily is not of the Florentine variety.



3.—DISH IN MR. F. D. GODMAN'S COLLECTION



4.—DISH IN BRITISH MUSEUM

five pieces known to the writer, four are heraldic; one bears the arms of Aragon impaling Castile (Victoria and Albert museum, 243–'53), two others bear the coat of Sicily (Aragon saltired by the eagles of Sicily's Suabian rulers), and one bears an

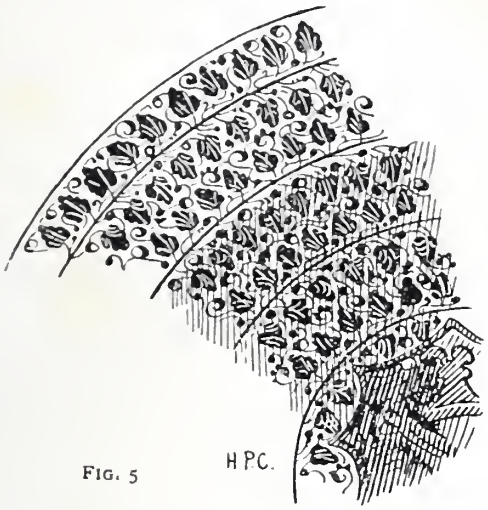


FIG. 5 H P.C.

eagle; the three last pieces belong to a private Spanish collection, which also comprises an example combining Arabic inscriptions, as in fig. 2, with the ornament just considered. ¶The occurrence upon the backs of some dishes of an eagle, the emblem of the evangelist St. John, specially venerated at Valencia, has caused them to be assigned [1] to that fabrique. The ornamentation of these pieces (fig. 5) consists of circles of leaves (? of the vine) having a more rounded outline than the variety here represented by fig. 2. Many of these bear Italian arms, such as the Gondi and Morelli dishes in the Victoria and Albert museum, and the Medici vase in the Godman collection. The ultimate development of this style was a small, almost indescribable pattern; and a series of dishes could be arranged showing its evolution through an intermediate stage to the specimens in which the leaves have become mere dots among a motif of stalks (fig. 6). Of four pieces in the latter category bearing territorial

[1] Fortnum's 'Descriptive Catalogue of the Majolica in the S. Kensington Museum,' nos. 1,760 (the Morelli dish) and 1,712.

Fifteenth-Century Hispano-Moresque Pottery

arms, one bears the quarterings of Castile-Leon, a shield of somewhat surprising rarity when unimpaled; two bear Castile-Leon (dimidiated) impaling Sicily,[1] a version of Ferdinand and Isabella's achievement; another Castile-Leon (dimidiated) impaling Aragon, susceptible of the same attribution, if not the arms of the dukes of Villahermosa, of the house of Aragon. The small dish in the British museum (fig. 6) having the Piccolomini impaling the Spannocchi arms,[2] an arrangement first borne by Ambrogio Spannocchi, the treasurer of Pope Pius II (1458–64), testifies that this ware also reached Italy in the fifteenth century. In conclusion, we are able to add to the list of dishes made for Italian families three more pieces of the variety ornamented with blue bryony leaves (fig. 7). A piece owned by Mr. F. D. Godman has the arms: Azure, two pallets silver, on a chief a lion's jamb erased, fessewise, for Arrighi of Florence. Lot 4 in the collection sold at Paris in 1894, mentioned above, bears a shield: 'D'argent au croissant d'azur, accompagné d'un lambel de gueules (violet) de trois pendants,' the arms of the Canigiani, also of Florence. Demmin's 'Histoire de la Céramique' illustrates [3] a piece of this variety with an oval pointed shield, emblazoned: Three chevrons, the centre one having at its apex a cross, borne by the Florentine Guasconi.

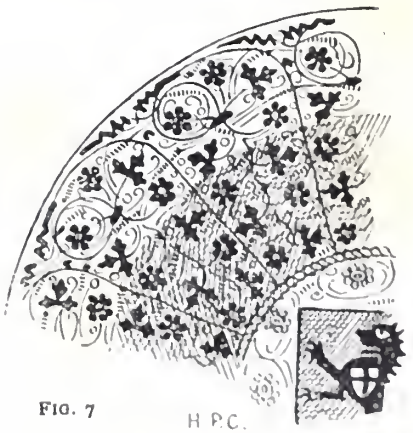


FIG. 7 H P.C.

[1] Victoria and Albert museum, 1680–'55; and Demmin's 'Histoire de la Céramique, I,' plate 26.

[2] Silver on a cross azure five crescents gold, and azure (for gules) a fess counterembattled between three pairs of wheat-ears gold.

[3] Vol. I, plate 25.

ST. JOHN IN PATMOS; A WOODCUT WRONGLY ASCRIBED TO HANS VON KULMBACH

WRITTEN BY CAMPBELL DODGSON

THE imperial library at Vienna, the Berlin cabinet of engravings, and the museum at Basle possess impressions of a rare German woodcut of the early sixteenth century, St. John writing the Apocalypse in the Isle of Patmos. ¶ The apostle sits under an oak tree near a river with wooded banks. The shrubs and plants of the foreground are drawn in great detail, and a lizard crouches under a stone; the five stars on its back are the markings from which a certain kind of lizard received in antiquity the name of 'stellio.' A hill rises in the distance on the right, and across the water we see an undulating, wooded landscape, growing flatter as it recedes. All that side of the country is overhung with clouds, whose outline retains that frilled appearance which is one of the most familiar conventions of an earlier period in German art. The clouds are only there for the sake of convention. Their purpose is to mask the transition from the natural world to the supernatural. St. John himself and his surroundings are drawn in an altogether realistic manner: a gust of wind from the right, which blows his hair back across his face and makes his mantle flap in the air behind him, has broken a twig from the tree over his head, and we see it in the act of falling. But the clouds move on against the wind, bearing in their midst 'a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars,' a radiant vision seen by St. John alone. The artist follows tradition in applying the words to Mary, crowned as queen of Heaven, and representing her in the act of inspiring the writer of the Revelation. ¶ The subject was first briefly described by Bartsch (P—G, vii, 484, 1), who did not attempt to explain the monogram, composed of the letters H and K, surmounted by a cross, which appears in the lower corner to the left. Nagler, in his 'Monogrammisten' (iii, No. 1148), suggests no satisfactory explanation. The attribution to Hans von Kulmbach first appeared, so far as I can discover, in Dr. Lippmann's 'Engravings and Woodcuts by Old Masters,' Part I, 1889, in which the woodcut is reproduced as Plate 41.[1] It is there stated as a fact, which Bartsch unfortunately did not know, that the monogram is that of Kulmbach. The attribution was repeated, less positively, in Hubert Janitschek's 'Geschichte der deutschen Malerei,' 1890, p. 376, and supported by the authority of Dr. Daniel Burckhardt, of Basle. The resemblance of the woodcut to a picture of the same subject by Kulmbach, at Cracow, is alleged in support of the attribution. I do not know the picture, but here, at least, it is permissible to be sceptical on *a priori* grounds. The subject of St. John writing the Apocalypse is treated by all artists of that period with so much uniformity, that nothing is likelier than a superficial resemblance, which closer comparison would prove to be worthless as an argument for proving identity of style. It is unfortunate, as the sequel will show, that two eminent critics connected with Basle and Strasburg, of all places, should have given the weight of their authority to the ascription of this woodcut to a Franconian artist. Dr. Koelitz, in his book on Hans von Kulmbach (1891), adds nothing new. Professor Carl von Lützow, in his 'Geschichte des deutschen Kupferstiches und Holzschnittes,' 1891, p. 128, speaks with more caution when he says that the attribution of

[1] The original measures 337 by 237 mm. (approximately 13¼ by 9¼ in.). Dr. Lippmann's facsimile, from which our own reduced illustration has been made, is very slightly smaller (332 by 234 mm.)



ST. JOHN IN PATMOS — B. VII, 484. 1 (REDUCED).

the woodcut to Hans von Kulmbach is nothing more than an attractive conjecture. ¶ For my own part, I must confess that I have never found the conjecture attractive. We have no signed woodcuts by Kulmbach, though there are reasons for connecting with his name several subjects usually attributed to Dürer or his school. Drawings exist in larger numbers, but the chief works of the artist—a pupil of Jacopo de' Barbari, and probably also of Dürer, who died in 1522—are paintings: the Adoration of the Magi, of 1511, at Berlin; the Tucher altarpiece, of 1513, in St. Sebald's at Nuremberg; and a number of pictures at Cracow. They all show in a marked degree the influence of Dürer, and have nothing in common, so far as I can discover, with the woodcut, which is strikingly independent, and wholly unlike Nuremberg work of the time. I have always doubted, again, whether the signature was that of the artist. The cross occurs again and again as a constituent part of trade-marks and especially of the devices adopted by printers and publishers, but much more rarely as part of the monogram of a painter or draughtsman. Moreover, in the most authentic signatures of Hans von Kulmbach, as in two varieties here reproduced from pictures at Berlin and Vienna, the K is placed inside the H. Either the upright stroke is common to both letters, or a narrow complete K is drawn within a wider H. In a drawing of Christ as



Judge, at Dresden, the K is attached to the outside of the right-hand upright stroke of the H, but that signature is a late addition, though the drawing is genuine. ¶ At this stage I had let the matter rest, being at a loss to connect the woodcut definitely with any local school, till it occurred to me recently to look closely at the wreath which surrounds the letters, a detail ignored and omitted by all the writers on monograms, from Christ and Brulliot downwards. A glance reveals that it is composed of bulbous plants, resembling onions, a strange vegetable to select, unless for a definite purpose. The key to the enigma is easily found if one knows where to look for it. In the collection of Alsatian printers' marks, published by P. Heitz (Strasburg, 1892), will be found eleven varieties of the



Device of Hans Knoblouch, 1505.

device of Johann Knoblouch, a native of Zofingen in Switzerland, whose activity as a printer and publisher at Strasburg extends from 1500 to 1528,[1] the year of his death. The plant in question, not onion really, but garlic (in German 'Knoblauch'), occurs in every device: either in a symmetrical, heraldic arrangement, two plants of garlic, saltire, inverted, surmounted by one upright in pale, on an escutcheon; or in a less formal bunch, tied together, with the bulbs downwards. In one case the plants are arranged in a wreath, with the bulbs outwards, as on the St. John, round a woman issuing from a cavern—a representation not of Proserpine returning from Hades, as one might conjecture, but of hidden Truth being brought to light. In three

[1] For full details of Knoblouch and his books, see Charles Schmidt's 'Répertoire Bibliographique Strasbourgeois,' Pt. vii, 1895.

devices (Heitz, Taf. ix, 1, 3, 4) the garlic plants are accompanied by initials, separate, it is true, and not combined into a monogram ; in one case H. K., and in two cases I. K., standing respectively for Hans and



A later device of Hans Knoblouch.

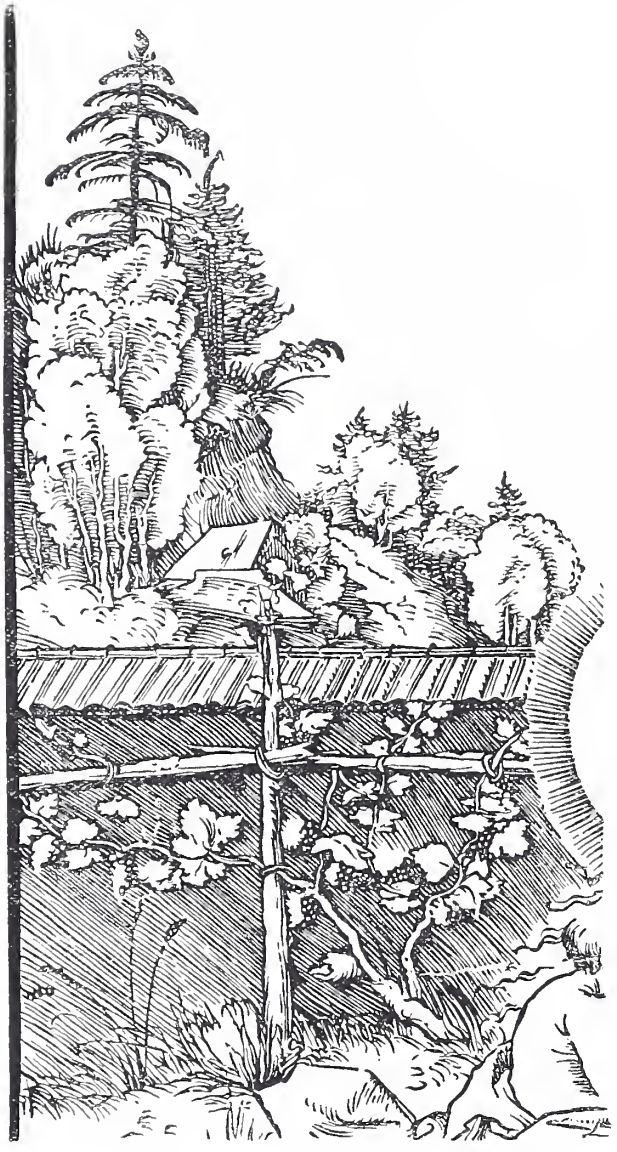
Johann or Johannes Knoblouch. ¶ I have no doubt that the H. K. on the woodcut stands also for Hans Knoblouch. The presence of his mark can only mean that he was the owner and publisher of the block ;[1] there is no evidence that he was a draughtsman or a wood-engraver. The designer of the woodcut, by far the most important person concerned in its production, remains to be found. One point, at least, is gained : we have not to look to Franconia, nor to any other region than that of the Upper Rhine, for the artist ; we shall find him in all probability at Strasburg itself. It will not be difficult to find traces of the influence that had been predominant throughout that region and that still survived there, the influence of Martin Schongauer. Did not Schongauer, when he engraved the same subject, place St. John under an oak? Did not he, too, love these carefully studied plants in the foreground, and introduce the lizard (not the starry sort, it is true) into the landscape of the Flight into Egypt? But in looking for an artist at Strasburg who could have designed such a woodcut as this about 1515–1520 (the date most probably to be assigned to it), the range of possible names to be considered is not large. There were many illustrators, anonymous or known only by their monograms, who worked for the Strasburg publishers, but I know no Strasburg illustration of the period that can compare with this single woodcut. If only the figure of the Virgin and Child had to be reckoned with, one might be tempted to think of the Zürich artist, Hans Leu, but the landscape is utterly unlike his work, and there is no reason to suppose that his woodcuts ever appeared at Strasburg, though many illustrations by his Swiss contemporary, Urs Graf, undoubtedly did so. Hans Baldung Grün is the most notable artist who was then a citizen of Strasburg, though his residence there was interrupted by occasional visits to the neighbouring city of Freiburg-im-Breisgau. Baldung, however, is equally out of the question. His outline is always bold and strong, and his pen would have disdained to linger over the minute detail which occupies all the right-hand side of the composition. There remains Hans Wechtlin ; and here I am inclined, though with some diffidence, to think the suggestion a likely one. ¶ In the first place there is evidence to connect Wechtlin with Knoblouch, though that evidence belongs to an earlier time, the years 1506–1508, and it must be remembered that the blocks of Wechtlin's 'Life of Christ' appear to have been the property of Schott,[1] though all the earlier books in which they were used were printed by Knoblouch. There is not much

St. John in Patmos ; a Woodcut Wrongly Ascribed to Hans Von Kulmbach

[1] The appearance of a publisher's mark within the space of the woodcut itself is very unusual, but one parallel case may be pointed out. In the curious woodcut of the Emperor Maximilian hearing Mass (B. vii, 184, 31), attributed to Dürer, but really by the delightful Augsburg artist known provisionally as 'The Master of the Trostspiegel,' the arms of Grimm and Wirsung, the publishers of the sheet, are introduced as carved ornaments on the frame of the altarpiece. (See Lippmann, *op. cit.* viii, 43.)

[1] See Heitz, 'Elsassische Buchermarken,' Taf. v, No. 11, and Schmidt, *op. cit.*, Nos. 22, 23, 34, 39, 60. The cut on which Schott's arms are placed is by Graf ; but the Passion cuts of Graf and Wechtlin are mixed in these early books, and in 1508 a book printed by Knoblouch (Schmidt, 39), in which Wechtlin's cuts predominate, contains many initials from an alphabet belonging to Schott.

analogy of style to be found between these early works of Wechtlin, with their large heads on ill-proportioned bodies, and such a mature and well-constructed figure as



Detail from a woodcut by Wechtlin.

that of St. John in Patmos, though even here a similar treatment of plants and trees may be found ; for instance, in the Adoration of the Magi, the Agony in the Garden, but most notably in the charming foreground of the Baptism of Christ, with its graceful plants and nibbling hares. I lay more stress on the treatment of landscape and trees in Wechtlin's more advanced works, the accomplished chiaroscuro woodcuts of which, unfortunately, we do not know the date. Part of the background of one of these, in which the Blessed Virgin sits in a garden near the sea, is reproduced for comparison with the landscape of St. John. It will be seen that the treatment of the trees on the left is very similar in the two cases. It is difficult, however, even in the chiaroscuro woodcuts to point to any habit, any peculiarity in drawing, which reappears in the St. John. The tall plant in the foreground, bending over towards the trunk of the tree, resembles a flower which Wechtlin is fond of using for purely decorative purposes; it occurs, for instance, in his ornamental title-borders, and on the cushions in a certain large woodcut of the Virgin and Child with St. Anne, which is so rare as to be almost unknown, but I am not botanist enough to give the plant a name, nor am I convinced that it is Wechtlin's favourite plant that we here see growing. I hold, at any rate, that Wechtlin was capable of producing so fine a woodcut as the St. John that Knoblouch published, though we have no certified work in black and white of his later years to put by its side. If anyone can suggest an attribution which meets the requirements of the case still better, I am open to conviction ; but my chief purpose in writing this article has been to show that there is no reason for introducing the name of Hans von Kulmbach. 'School of the Upper Rhine' must serve as a provisional designation.



CORESUS SACRIFICING HIMSELF TO SAVE CALLIRHOE, BY JEAN-HONORÉ FRAGONARD; IN THE LOUVRE

JEAN HONORÉ FRAGONARD

WRITTEN BY RALPH NEVILL

ARTICLE I

IT is recorded that Fragonard, on being asked one day how he had become a painter, and in what manner his style had been formed, gave the reply, 'Tire toi d'affaire comme tu pourras, m'a dit la Nature en me poussant à la vie.' From this answer the whole character of the great artist may be inferred. His ambition limited to a desire of leading a smooth and pleasant life, and endowed with a disposition of a curious kind —*paresseusement travailleuse*, as De Goncourt aptly terms it—he took the world absolutely as he found it, nor ever troubled about a future which did not yet exist. From his own sun-kissed Provence he had brought sufficient joyousness wherewith to brush worries lightly aside, whilst remaining ever ready to enter into and enjoy to the full such pleasures as human existence has to give. To be the founder of a school—the inaugurator of a new departure in art—he never aspired or wished to aspire, nor was he in any way desirous of correcting or reforming his fellow-creatures. Himself of an exceedingly easy morality, nothing was further from his thoughts than to venture disquieting comments upon the facile standard of conduct which in his age was so generally accepted. In short, Fragonard sought but to please others, whilst giving free rein to his own pleasure-loving fancy. ¶The time, indeed, at which he lived was exactly suited to his disposition; and once the painter had adopted that style in which he so pre-eminently excelled, he soon found himself eagerly welcomed by a society given up to amusement—by an aristocracy devoted to those lighter forms of art which, whilst pleasing the eye, suggest no unpleasantly austere or puritanical reflections. In the middle of the eighteenth century enormous sums were being spent by the *fermiers généraux* in the decoration of their houses, which in some cases were but miniature palaces. The boudoirs of many of the ladies of the day were masterpieces of artistic collaboration, in which the artist, the decorator, and the *ébéniste* each had his well-balanced part. Accustomed to gratify almost every caprice, the nobles of the court vied with one another in the luxury (for the most part restrained by good taste) lavished upon the *bonbonnières* in which the ladies of their heart were wont to receive them; and for the decoration of these abodes of love no one was more sought after than Fragonard, who, himself an ardent worshipper at the shrine of Venus, thoroughly understood the kind of setting which such a gem as a pretty face deserved to receive. A Frenchman of Frenchmen, love appeared to him as a joyous pastime, which came near being the real object and main business of life. For him asceticism had no meaning, austerity no message; and having once taken his place as the painter of joyous youth and light-hearted love, he made no attempt to curb his fancy even when it manifested a disposition to break down convention and trample upon prudery. ¶Endowed with such a temperament, there is little cause for wonder that he did not long continue an adherent of the grand school of painting to which he at first made an attempt to belong. It is also possible that the difficulty which Fragonard experienced in getting paid for his picture, Corésus se sacrifie pour sauver Callirhoe, may have had some part in causing him to abandon the grandiose style and become, as it were, the painter-in-ordinary to the *fermiers généraux*. He was, besides, totally devoid of ambition, for his work gave him such little trouble that it was more an amusement than a cause for vanity. Indeed,

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it seems doubtful if Fragonard ever dreamt of attaining any posthumous fame, for in many of his paintings he has but tossed half his name to posterity, signing 'Frago' with a familiarity which may, nevertheless, have been born of a sure confidence that the world of the future would recognize in that semi-signature the supreme painter of youth and love—the genius—the great Fragonard. . . . . ¶Jean Honoré Fragonard was born at Grasse on April 5, 1732, and in that little town were passed the first fifteen years of the future artist's life. In 1747, his father, François Fragonard, who had embarked upon an exceedingly unsuccessful speculation, went to live in Paris, where it was soon decided that the youth should earn his living as a junior clerk in a notary's office. Occupation of such a kind as this did not, however, prove at all to his liking, and as Honoré was perpetually drawing and showed considerable artistic aptitude, the notary, who appears to have been a sensible man, advised the family to send their son to study under some painter, 'for,' said he, 'he will do far more good in copying pictures than he has ever done in transcribing deeds.' It having been decided to follow this advice, the youthful Fragonard was in due course taken by his mother to François Boucher, then at the height of his success. The great artist, however, was not in the habit of receiving any but advanced pupils, and therefore sent him for six months to study under Chardin, who appears to have made every effort to develop the young man's talents. Curiously enough, whilst with Chardin, whose school of painting was antagonistic to Fragonard's natural tastes, the youthful artist made no progress whatever, and so much so was this the case that his master at last informed his pupil's family that while there was no indication that the youth would ever do any good as a painter, he was also incorrigibly idle, and more given to wandering about the streets of Paris than to devoting himself to serious work. The very wanderings, however, of which Chardin complained, were in reality an artistic education for Fragonard, who in the intervals of amusing himself had been wont to study the pictures hanging in the Paris churches. These he would commit to memory, and on his return home, setting to work, would make careful copies from recollection. ¶After leaving the studio of Chardin, the young man proceeded to show these copies to Boucher, who, astonished at their excellence, for the first time began to realize that Fragonard was no ordinary dauber. He declared that now the young artist might come to his studio, and entrusted him with some designs for the Gobelins tapestry manufactory—his usual way of employing pupils. For two years Fragonard had been engaged in this work, when his master one day suddenly said to him, 'You must try for the Prix de Rome.' 'That,' replied the young man, 'I cannot, unfortunately, do, for I have never followed the course of study which is obligatory.' 'What does that matter?' cried Boucher, 'you are my pupil,' and so the matter was decided. In 1752, at the age of twenty, Fragonard, notwithstanding his lack of the usual artistic training, competed for the prize and won it. The subject was Jeroboam Sacrificing to Idols, a picture now at the École des Beaux-Arts. In this composition, Fragonard's great powers as a colourist are already clearly to be discerned, whilst the execution gives promise of that talent which was later on to be so fully developed. At this period Fragonard's method was very much founded upon that of his master, as is especially evident in La Bascule and Le Colin Maillard, engraved by Beauvarlet in 1760; indeed, were they unsigned, they would certainly be attributed to Boucher, and, as a matter of fact, some of the engravings published of these two pictures were at first actually published as being 'after Boucher,' the engravers themselves having been deceived. Another picture painted by Fragonard about this date was the Récréation dans un Parc, in which his great gift for



THE MUSIC LESSON, BY JEAN BAPTISTE HAUSSARD, PRESENTED TO THE LOUVRE IN 1849 BY M. WALLERSTEIN

painting gardens filled with animated figures is strongly conspicuous. His Philosophe appuyé sur sa Main, a painting of a quite different style, was now bought by the amiable son-in-law of Boucher, who by his purchases was wont to assist any promising young pupils of his relative. ¶Some little time before Fragonard's success in winning the Prix de Rome, Louis XV had instituted a special course of instruction for young artists to complete their artistic education before proceeding to study in the Eternal City. This school was in the Place du vieux Louvre, at the corner of the Rue Fromenteau, and its director was Carle Van Loo, under whom Fragonard began to work in the spring of 1753. Here he came in contact with Deshayes, Doyen, Brenet and Monnet, as well as with the sculptors Pajou and Clodion. Whilst under this tuition the young painter produced several pictures, one of which (now in the cathedral of Grasse), Le Sauveur lavant les pieds à ses Apôtres, was exhibited at Versailles in 1755. Going to see his old master before setting out for Rome in 1756, Boucher addressed him in these words: 'My dear Frago, in Italy you will see the works of Raphael and Michael Angelo; but in confidence and as a friend I tell you this—if you take those fellows seriously you will be a lost man!' ¶At first Natoire, the director of the French students in Rome, was not at all satisfied with Fragonard, who, a contemporary of the Pompadour and fresh from the delights of Paris, was not in sympathy with the severe works of the old masters. He himself declared that Michael Angelo and Raphael frightened him, but eventually he took to studying painters such as Baroche, Pietro da Cortona, Solimena and Tiepolo, with whom he felt himself more at home. Whilst living in Rome, the young man attracted the attention of that ardent patron of the arts, the Abbé de Saint-Non, who, having had the Villa d'Este placed at his disposal, invited the painter to come and stay with him there. In the lovely grounds Fragonard, in company with his friend, Jean-Honoré Hubert Robert, sketched and painted to his heart's delight. His principal works executed at this time were the Vue de l'entrée de Tivoli and the Vue prise dans les jardins de la Villa d'Este. Saint-Non, who had taken a great fancy to Fragonard, behaved very generously towards him, and, besides sending him to Naples, took his protégé to pass a springtime in Venice. In return for this generosity Fragonard presented his patron with most of the work which during this period he had executed. ¶At last, in the autumn of the year 1761, Fragonard, after an absence of five years, returned to Paris full of enthusiasm and with a fixed determination to paint a masterpiece in the great style of painting of which he had in Italy seen so many splendid examples. Naturally such a masterpiece must, according to the fashion of the day, be taken either from history or mythology, and so he proceeded to attempt various sketches before definitely making a decision. ¶Antiochus dying of love for Stratonice is one, Renaud dans les Jardins d'Armide and Renaud dans la Forêt enchantée are others. Finally choice falls upon Coresus sacrificing himself to save Callirhoe, a picture which he painted and exhibited at the Académie Royale de Peinture in March 1765, where it was received with a chorus of congratulatory acclamation, and a royal command ordered it to be reproduced in Gobelins tapestry. Concerning this painting Diderot says: 'The ideality of this artist is sublime, and there is but lacking to him a more truthful colouring and a perfection of technique, which time and experience will alone be able to give him.' ¶In addition to his great picture, Fragonard exhibited at the same salon L'absence des Père et Mère mise à Profit—a boy embracing a girl older than himself, who is making her little brothers play with some dogs. In this is to be discerned the real spirit and natural style of the painter. ¶In the salon of 1767 his only exhibited works were a Tête de Vieillard

and a design for a painted ceiling which was to be put up in the house of Bergeret, Receveur des Finances, to whom Fragonard had been introduced by Boucher. ¶ From the criticisms of the day, which express regret at the young artist having halted when on the threshold of what should have been a completely successful career, it is to be inferred that Fragonard was now indulging a good deal in pleasure. It is also likely, as has before been said, that the delay in payment for his Coresus led him to think that it would be far more profitable to paint for the *fermiers généraux* and their fair friends than to exhibit pictures which, though they might enhance his artistic reputation, yet did not furnish that supply of ready money so necessary to one of his pleasure-loving tastes. ¶ The truth was that, in any case, Fragonard's nature was too frivolous—too exuberant ever to have continued in the grand style of painting, whilst he was being solicited on all sides to deal with subjects in which his gay southern nature revelled and delighted. So it came about that the artist soon gained a reputation as a painter of light-hearted love, and for this reason it was that Doyen naturally selected him as being the man to paint the delightful Hasards heureux de l'Escarpolette, which to-day, under the prosaic name of 'The Swing,' hangs in the Wallace collection at Hertford House. ¶ The story of how it came to be painted is worth telling. Doyen, who had just exhibited a religious picture, Sainte Geneviève des Ardents, at the Salon, was one day sent for by a gentleman of the court, who, having received him with the greatest civility and politeness, conducted him into a boudoir in which sat, smiling, a 'petite dame' of charming appearance. 'I am,' said the noble, 'dying of a desire to have a picture painted in a style of my own which I will describe to you.' ¶ 'I wish you,' continued he, 'to paint madame in a swing which is being set in motion by a bishop, whilst you will depict me lying on the ground glancing upwards at my dear little lady, whose dainty feet will twinkle above my eyes.' ¶ Doyen declares that at first, considering the nature of the picture he had just sent to the Salon, this proposition astonished him considerably; but having quickly recovered himself, he began to enter somewhat into the spirit of the idea, and said to the gentleman, 'You should improve your picture by making the shoes of madame fly off in the air and be caught by Cupids.' Nevertheless, being, as he says, a long way from having any wish to embark upon a subject so utterly alien to his usual style, he recommended the noble to address himself to 'M. Fagonat,' as he calls Fragonard. The latter, it appears, at once undertook to paint the required picture, the general scheme of which thoroughly appealed to his tastes. One change, however, he made in the general design, which was to replace the bishop by an ordinary individual. ¶ Les Hasards heureux de l'Escarpolette was painted in the year 1765, in the month of October, and there is a strong probability that the name of the gentleman for whom it was executed was the Baron de Saint-Julien. The print of the picture by Nicolas de Launay achieved, when issued, an immediate and prodigious success. It was most likely engraved from the replica of the Escarpolette (also by Fragonard) which is now in the possession of Baron Edmond de Rothschild, and not from the painting in the Wallace collection, which Lord Hertford purchased at the sale of the duke de Morny in 1865 for 30,200 francs. Almost pathetic is it that this work of art, so thoroughly French in conception, should have found a permanent home in England, where the little lady of the Escarpolette must of necessity swing her dainty rose-coloured lingerie before a public which by nature and training is unsympathetic towards irresponsible and unfettered frivolity.



MR. JOHN WEBB SINGER'S COLLECTION OF ENGLISH EIGHTEENTH-CENTURY DRINKING-GLASSES

WRITTEN BY W. E. WYNN PENNY

PART I

DISPLAYED in two large and beautiful cabinets of contemporaneous date, Mr. J. W. Singer's collection of eighteenth-century drinking-glasses appeals not less to the thoughtful and imaginative mind of the student or collector than to the delighted eye of the more superficial observer. It is a collection in the best sense of the word, not one of those hurriedly-acquired assemblages of doubtful and ill-chosen specimens too frequently met with at the present time, but the result of half a century's gathering together of the productions of the English glass manufacturer, illustrating the best period of his craft. ¶ Various circumstances aided Mr. Singer in his quest, not the least of which was that he started his collection over fifty years ago, when the number of men interested in the same direction could have been counted on the fingers of one hand; then, again, his long residence in the neighbourhood of Bristol, where many of the best specimens were originally produced, considerably aided his efforts. But, above all, the true spirit of the collector was there; the indefatigable searching, the careful study and due appreciation of the specimens acquired, has resulted in a collection free from rubbish and rich in important examples. ¶ Graceful in form, excellent in the quality of the metal used, and displaying great artistic merit in the engraving of the bowls and treatment of the richly spiralled stems, these glasses cannot fail to commend themselves to anyone possessing taste, and they rightly take an important position amongst the objects so eagerly sought after by collectors of the present day. ¶ The glasses of which this paper treats were preceded by the far heavier and more capacious series which was in use during the second half of the seventeenth century, the stems of which were heavily moulded, and sometimes contained bubbles of air; the bowls, usually straight-sided, were free from engraving, and, though graceful in outline, they were distinctly inferior to their more delicately treated successors. Some thirty specimens of these glasses are to be seen in Mr. Singer's collection, but they do not come within the scope of this paper, consequently none have been illustrated. ¶ Prior to this date drinking-glasses had either been imported direct from Venice or manufactured in this country by various individuals to whom patent rights were granted by the crown, the most important of which were those to Giacomo Verzelini, a Venetian, in 1575, to Sir Robert Mansel in 1623, and to the duke of Buckingham about 1660. Examples from these glass houses are of the utmost rarity, but the few glasses which are preserved to us invariably display Venetian influence. When, in 1897, Mr. Albert Hartshorne published his 'Old English Glasses,' dealing with a subject which had never before received the attention of an expert, he gave the collector an excellent scheme for the classification of the wine and spirit glasses of the eighteenth century; and this method of classification will, to a great extent, be adhered to in describing the various specimens from the collection under review. ¶ Those who have critically inspected large numbers of glasses gathered from various parts of England will be well aware of the many slight yet unmistakable differences which exist in quality of metal, style of engraving, and treatment of stems of probably contemporaneous specimens; it is a most

interesting, if somewhat hypothetical, pursuit to endeavour to assign to the various centres of the glass-blowing industry any specimen under consideration, but it must be understood that the term 'Bristol glass,' which will be met with in various parts of this article, rests solely on circumstantial evidence, the conclusion being arrived at after comparison by the writer of some 1,000 to 1,200 specimens in divers collections which are known to have been obtained from cottages and other sources in the vicinity of the city in question, with many others which have been acquired in different counties. ¶ From the Houghton letters for the 'Improvement of Commerce and Trade,' first published in 1683, it seems that the counties which possessed glass houses, where metal of the quality suitable for drinking glasses was manufactured, were London, Kent, Hampshire, Somerset, Worcestershire, Warwickshire, Lancashire, Nottinghamshire, Yorkshire and Northumberland. It is of course probable that in the succeeding century, with the increase of demand, other glass houses may have been established; on the other hand, some of the existing ones may have been closed, so a wide field is open to the intelligent collector, and much important information might be obtained by careful comparison of notes and specimens of collectors in various parts of the country. ¶ From the contemplation of such a representative collection as Mr. Singer's, one cannot do otherwise than form a high opinion of the great originality displayed by the makers of these glasses; the assertion can hardly be questioned that one workman was the designer both of the contour of the glass and the arrangement of the spirals in the stem; they were then—in the cases of the better and more expensive varieties—passed on to a second artist, whose duty was the embellishment of the bowl, which, it seems to the writer, must have been a separate part of the trade, and one which gave the operator great scope for the display of his artistic abilities; in both cases he appears to have followed his own inclinations rather than a design given him by a third person, though he no doubt received general instructions from his employer as to the capacity and style of glass he was required to produce. ¶ Roughly speaking, the several kinds of stems noticed in conjunction with the glasses of the eighteenth century may be described as:

I. Glasses the stems of which contain one or more tears or beads of air.
II. Stems which are incised with closely-arranged spiral ribs.
III. With air-twisted stems.
IV. With brilliant air-twisted stems.
V. With opaque twisted stems.
VI. With compound opaque and air-twisted stems.
VII. With stems containing opaque white and coloured twists of ruby or blue.
VIII. With stems containing twists of three colours.
IX. With cut stems.

This list will give the reader, to some extent, an idea of the sequence in which the different stems came into use, but on this feature alone it is unsafe to hazard the date of a specimen; it is rather the shape of the bowl and the nature of the engraving occurring upon it which must guide the collector in his opinion. ¶ The tear in the stem of a glass—which, it is almost needless to say, was not placed there by accident—may have been the origin of the air twist; but tears are found in the stems of tavern and other glasses in use during the middle of the century. The incised or rib-twisted stem is a feature seldom noticed; it usually occurs in conjunction with early examples of waisted bowls. Only one exception has come before the writer's notice, namely, a glass with straight-sided and undecorated bowl in Mr. Singer's collection, the stem of which is treated in this manner. ¶ It is probable that the air-twisted stem found its way to this country during the latter part of the reign of William III, soon



GLASSES WITH DRAWN STEMS

after the opaque, and later on the coloured twists were used by our craftsmen, whose productions testify to their ambitious and inventive genius, ever seeking some new and more intricate arrangement of the various spirals at their disposal. ¶ The opaque twist, in the earliest examples in which it occurs, assumes a broad and tape-like appearance, becoming narrower and weaker towards the end of the century. The writer is of opinion that the blue twist which is sometimes noticed entwined with the opaque was a speciality of the Bristol glass. ¶ The secret of the construction of two of the classes—namely, the brilliant, and the combined opaque and air twist—seems to have been lost; how such an effect, brilliant beyond the power of words to describe, could have been obtained is indeed a mystery. Upon the deep, rich colour of the mahogany tables of our hospitable forefathers a set of such glasses as no. 7 on Plate I must indeed have presented a magnificent spectacle. ¶ The shape of the foot of a glass plays no unimportant part in enhancing the symmetrical appearance of the whole object; indeed, one of the many stumbling blocks of the ingenious forger seems to be his utter lack of perception in this direction. In any genuine specimen, it will be noticed, the circumference of the foot is invariably greater than that of the bowl—which is of course necessary to obviate top-heaviness when the glass is primed; then, again, it is never flat, but tapers gracefully upwards towards its junction with the stem—a gentleman once made the naïve remark to the writer that he always doubted the genuineness of a specimen in his collection from its lack of 'instep.' The feet of many of the older glasses are folded inwards around the edge, to give greater strength and to prevent chipping by careless servants, who probably in those early days wrecked the household gods even as they do at the present time. ¶ Infrequently a specimen is noticed in which the foot is domed, a feature occurring usually either on the early tall cordial-water or the graceful sweetmeat glasses of the second half of the century. Rarely, indeed, is the foot of a glass decorated with engraving, but specimens will be noticed later the feet of which are embellished in this manner. ¶ In this general description of the eighteenth-century drinking-glasses, which is given to aid the more inexperienced reader to duly appreciate the specimens which will be illustrated from the collection under review, two of the three parts of which a glass necessarily consists—namely, the stem and foot—have been noticed; but the third and perhaps most important—the bowl—remains to be considered. ¶ Just as at the present time we have glasses of various shapes and capacities to suit modern requirements, so our progenitors in the eighteenth century, who were a race of men perhaps a little too much addicted to the pleasures of the table, possessed an extensive assortment of glasses suitable in form and capacity for the beverages at their disposal. These worthy gentlemen would seem, from the remains of their table furniture which have fortunately descended to us, to have been content to pay a long price for the gratification of an abstract sense of daintiness. ¶ The bowls of the drinking-glasses upon which so much patient labour was expended may be classed as the drawn, bell-shaped, waisted, straight-sided, ogee and double ogee. The drawn glass, so called because both bowl and stem appear to have been drawn from a single piece of metal, was an early form, it was in fact a survival from the previous century; and though simple, there was no more graceful style of glass in use during its period of favour, which continued for about seventy-five years. The stems display an endless diversity of treatment, almost every variety of twist being noticed in conjunction with them. Many of the commoner tavern glasses were made in this shape, the stems perfectly plain or with only a tear of air enclosed within them. From the various capacities and decorations

Mr. John Webb Singer's Collection of English Eighteenth-century Drinking-glasses

of the specimens met with it is quite evident that they were used not only for wine, but also for cordial waters and beer. ¶ The bell-shaped and waisted forms were also in use early in the century; in the oldest specimens they are found in conjunction either with the incised or the air-twisted stem, which latter, in the case of the bell-shaped glasses, were frequently knopped in one or more places; whether this was done to give a better grip for the fingers or to relieve the severity of the stem is an open question. If one contrasts this feature with the usually unknopped stems of the drawn glasses, it will be at once perceived that the workman was correct in his taste, for the knop which improves the appearance of the bell-shaped or waisted glass would not so well become the drawn form of bowl. ¶ While the waisted form of wine glass soon disappeared, the graceful bell-shaped glasses, which seem to have been used exclusively for wine, were lasting favourites, and continued in use almost throughout the century, and we see later examples the stems of which contain coloured or white opaque twists. ¶ The straight-sided and ogee bowls seem to have been introduced about the middle of the century; sometimes they are fluted about half-way up. Most of them are decorated with engraving, for the exercise of which art their shape offered exceptional facilities. Their capacity ranges from over half a pint down to that of the smallest liqueur glass. Many of them were doubtless used for punch, then very much in vogue. Their stems are most frequently ornamented with opaque spirals in an endless variety of designs, but sometimes the air twist occurs; in the later specimens are seen those effective stems so brilliantly polished and cut into facets. ¶ The double ogee bowl was a great favourite of the Bristol manufacturer, though its production does not seem to have been exclusively confined to that city. It was a form which did not lend itself to engraving, but this difficulty was overcome by the artist, who frequently finished off the glass with a dainty border round the top of the bowl. The stems of these glasses are either opaque, air-twisted or quite plain. ¶ To enter fully into the numerous devices placed by the engraver upon the bowls of the eighteenth-century drinking-glasses would require considerable space, and although on the specimens illustrated many rare and beautiful examples occur, it is thought desirable to close these few remarks with a short *résumé* of the decorations which may most frequently be noticed. ¶ The early bell-shaped and waisted glasses, when engraved, usually display a rose with bud and foliage, frequently accompanied by a butterfly on the reverse side of the bowl, and it will be noticed that the engraving is invariably of a very excellent character. The rose continued in favour during the first three decades of the century, but it found in its declining years a powerful rival for popularity in the bunches of grapes and vine leaves which are seen upon later specimens; the drawn glasses are sometimes ornamented in this way. ¶ Upon the straight-sided and ogee bowls the flowers usually noticed are the rose, sunflower, lily of the valley, tulip or honeysuckle, often with a bird with outstretched wings upon the reverse side; occasionally flowers of a purely conventional type are seen, and infrequently specimens occur with inscriptions, the owner's initials and date, or with subjects referring to some social or political question of the time, while the appropriate bunches of grapes and vine leaves are met with on glasses of all descriptions. The ale glasses display heads of barley and tendrils and clusters of hops, leaving no doubt as to the use for which they were originally intended. ¶ Mr. Singer's collection comprises in all upwards of 700 glasses; the selection of suitable specimens to illustrate the several types of bowls and stems, and at the same time display the various devices engraved upon them, has proved to be a matter of some little difficulty, owing to the multiplicity of glasses from which a choice had to be made;



6½ inches 1



6¼ inches 2



6½ inches 3



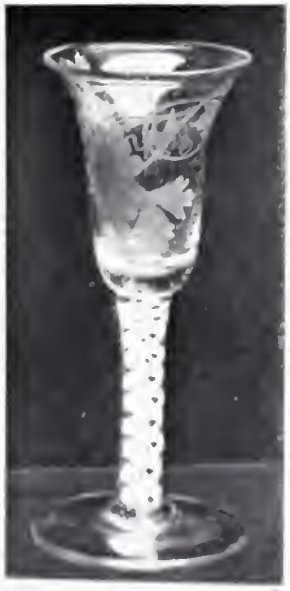
7 inches 4



6 inches 5



6¾ inches 6



7¾ inches 7



8 inches 8



6½ inches 9

BULL-HEADED GLASSES

but in the seventy glasses chosen the reader will see placed before him a marvellously representative display, such as, probably, no other collection in existence could furnish. It will be convenient to deal with the specimens illustrated in catalogue form, giving a short description of each piece.

Glasses with Drawn Bowls

Twelve specimens of drawn form are given, arranged as far as possible in chronological order :—

No. 1 is a perfectly plain glass with folded foot.

No. 2 is a similar glass, with folded foot and a tear of air enclosed in the stem.

Nos. 3 and 4 display the early ordinary air twist, that in no. 4 consisting of five threads of air, which, it will be noticed, are differently arranged from those in no. 3.

The double-knopped stem of no. 5 is an unusual feature. The general impression of the whole glass is suggestive of foreign manufacture, but the quality of the metal leaves no doubt of its nationality.

No. 6 is very similar to the preceding glass, but the knop is lower in the stem and contains eight beads of air ; both bowl and foot are excellently engraved with grapes, vine leaves and tendrils.

No. 7 is a particularly lovely glass, and shows the rare domed foot ; the stem contains a magnificent air twist.

No. 8 contains a brilliant air twist, the foot being of ordinary shape.

No. 9 is a gracefully-shaped glass, the stem of which is ornamented with a well-arranged opaque white spiral.

No. 10 is similar in every respect to no. 3, with the exception of an engraved border of vine leaves and grapes.

No. 11, probably of Bristol manufacture, is the most beautiful and delicately-treated glass of the series. The bowl is exquisitely engraved with bunches of grapes, vine leaves and tendrils, while on the reverse side of the glass is a bird with outstretched wings. The stem displays an opaque tape-like twist, containing in its centre and at its edges three strands of brilliant blue. Mr. John Webb

No. 12 is a late glass of somewhat inelegant shape with a remarkably heavy foot; the stem displays white and ruby twists. The reader will notice that for the most part the bowls of these glasses are free from engraving, the surface evidently presenting some difficulty, which it will be noticed later on was overcome by the workmen who decorated the Jacobite glasses. Singer's Collection of English Eighteenth-century Drinking-glasses

Bell-shaped Glasses

No. 1 is an early bell-shaped glass ; the stem is air-twisted and has two knops, and is joined to the bowl by means of a collar or band of glass. The slope of the foot is very marked.

No. 2 has a knopped air-twisted stem, which, like no. 1, is joined to the glass by means of a collar. The bowl is engraved with a border of vine leaves and grapes.

No. 3 has an opaque spiral stem, the bowl engraved with a rose, bud and foliage.

No. 4 has elaborately arranged opaque spirals in the stem, and four knops.

No. 5 displays a somewhat unusual air twist of corkscrew-like appearance.

No. 6 has a brilliant air twist in stem.

No. 7 has the bowl engraved with bunches of grapes and vine leaves ; on the reverse a bird with outstretched wings. The stem has an opaque white spiral.

No. 8 has a beautiful three-coloured twist in stem, of white, green and chocolate.

No. 9 shows a stem with two knops, decorated with ruby and opaque white spirals.

Waisted Glasses

No. 1 belongs to the earliest years of the century. The stem is of a nature which has not been previously noticed ; the spiral is formed not of a twist within the glass, but by means of ribs incised from the outside.

No. 2 has a perfectly clear stem with two beads of air, one at its junction with the bowl, one at its junction with the foot.

The stems of nos. 3 and 4 are clear plain

glass, but are knopped in various places. The bowl of the former is well engraved with grapes and vine leaves, while that of the latter is decorated with a bird and ferns.

No. 5 has an air-twisted stem, while the bowl is decorated with a beautifully engraved rose in full blossom, a bud and foliage; on the reverse is a butterfly.

No. 6. The bowl is engraved with vine leaves and grapes, while the plain stem at three parts of the way down is encircled with a band or collar.

No. 7 is a rare variety, with an air-twisted stem, which at one-third of the way down is encircled with three collars placed closely together; it also has a domed foot.

No. 8 has precisely similar treatment of the spiral in the stem to that which no. 5 in 'Bell-shaped Glasses' displays.

No. 9 has the bowl decorated with a tasteful border of vine leaves and grapes; the stem displays an unusual opaque twist.

No. 10 is engraved with grapes, vine leaves and a bird; the stem contains a somewhat weak opaque white spiral.

Nos. 11 and 12 contain in the stems twists respectively of blue and white and ruby and white glass. The bowls of each are well engraved with grapes and vine leaves.

So far thirty-three of the specimens selected for illustration from Mr. Singer's collection have been dealt with; the remainder will be reserved for next month; they will include glasses with straight-sided and ogee bowls, and with cut stems, and also some specimens of beer and grog glasses. I propose also to say something about a type of eighteenth-century glass which has not yet been considered, namely, the Jacobite glass, and to give half a dozen illustrations from the fine specimens of this interesting series which are to be found in the collection under notice.

(*To be concluded next month*)



6¼ inches



6 inches



6½ inches













6¾ inches







GLASSES WITH WAISTED BOWLS

SOME NOTES ON THE PEWTER IN THE VICTORIA AND ALBERT MUSEUM AT SOUTH KENSINGTON

WRITTEN BY H. J. L. J. MASSÉ

THERE are several interesting specimens of pewter in the Victoria and Albert museum at South Kensington, but the collection is neither so large[1] nor so widely representative as one might expect to find in what is otherwise such a well-equipped institution. Unfortunately, too, the exhibits are at present scattered in various cases in the main hall on the ground floor, and this detracts from the pleasure and the interest that would be assured by a different arrangement. Perhaps in the future some rearrangement will be found to be practicable. ¶ The oldest specimen is probably the little hexagonal casket, in very poor condition, with a hinged lid (case B 3, 4474–58). It is very similar in shape to the specimen labelled as a *salière* in the Cluny museum in Paris, and both have the Annunciation, in relief. On the lid are the English and French royal arms. It is described as fourteenth-century work, and as of lead, but from the weight it seems undoubtedly to be pewter of a kind. A dog forms the purchase. ¶ The *salière* in the Cluny museum is the work of one Bossetus of the thirteenth century, but it seems to be more than probable that these caskets were made for containing relics. The one here has the inscription AVE MARIA GRATIA PLENA DOMINUS TECUM, but is quite plain inside. It has a pretty little border round the base outside. The next specimen (case N 11) in point of age is a chalice from the tomb of the abbot of St. Vanne (date 1452), and is described as having been taken from his tomb at Verdun when it was opened in 1832. The metal is much corroded here and there, and, if it is a genuine specimen, is in remarkably fine preservation. From the weight it might reasonably be taken to be made of lead, the general though not the invariable metal for sepulchral use. ¶ Church plate is represented by a tall flagon which was once in Fosdyke church, Lincolnshire (511–1901), a fine bold piece of work dated 1639, which has been turned out to make room for some nineteenth-century inanity, probably made by machinery and electroplated at the least possible cost. It has a partly legible mark on the handle—a unicorn with the letters I. F. This flagon was originally in the Shoppee collection. ¶ The other specimens of church plate are a whole set from Midhurst, Sussex, consisting of a tall flagon 13 in. high, two chalices, two plates. From a date scratched on one of the vessels, 1677, it is possible to date the set. It was made in London, but the only marks are the crossed staves crowned, the mark of good quality, with two labels stating that the ware is 'superfine metal,' and 'made in London.' The handle of the flagon is poor,[1] being the form compounded of an S and a C, and the lid is somewhat heavy and rather overloaded with turned mouldings. ¶ It seems strange that so little pewter church plate has found its way into the museum, as it is very well equipped with silver and silver-gilt plate of the same description. There is at the other end of the case a graceful paten mounted on a foot. This is a somewhat unusual type, but full of interest. It is early English eighteenth-century work, and is lent by Colonel Croft-Lyons. Side by side in case C 332 are examples of the work of the two best known workers of the sixteenth century.[2] ¶ Briot's celebrated Temperantia salver and

[1] Part of the collection is on loan for a time only.

[1] This type of handle is made now in Britannia metal

[2] François Briot and Gaspar Enderlein. The former was born at Montbéliard, the latter at Basel

ewer were undoubtedly the prototypes after which many other salvers and ewers were modelled in the latter half of the sixteenth century. His initials are to be found close to the foot of the female figure who represents Temperance, and his portrait medallion is affixed to the back of the central boss with the legend SCULPEBAT FRANCISCUS BRIOT. ¶ The Enderlein salver is similar to that of Briot in that it also has a figure of Temperance, and a border of allegorical figures, emblems, masks, and strapwork, on the rim, but the subjects in the border go the reverse way to that of those in the Briot work. This salver is nearly half an inch wider in diameter than its prototype. The boss at the back has a distinctly German portrait with the inscription SCULPEBAT GASPARD ENDERLEIN. This specimen is dated 1611, and it bears the Nuremberg stamp with G. E. As Enderlein died in 1633, many years after Briot, the claim that Briot copied from Enderlein may safely be ignored. In point of execution the work is less fine and delicate than that of Briot, and the treatment of the subjects in the panels is quite different, as will be seen on close inspection. ¶ Briot's ewer (4289–'57) is another fine specimen. Unlike the salver, it was cast in sections and then joined together, and finally very carefully finished by skilled workmen. ¶ A salver (of French work) cast in very delicate relief (2064–'855), with an enamel plaque in the centre, has had to undergo some partial restoration, cleverly done, in different coloured metal. On the outer rim are panels representing incidents in the parable of the prodigal son, a story of which designers were always very fond. At the bottom of the salver is a border of allegorical figures and ornament continued up to the raised central boss. The boss contains a framed plaque of grey Limoges enamel with faint traces of the inscription TARQUIN SUIS ET. Enamel of any kind does not seem to combine happily with pewter, but the grisaille colour certainly harmonizes better than the blue. ¶ An extremely interesting relic—for it is nothing else—is in the same case, viz., the lower portion of a pewter ewer which has at one time been gilded. According to Bapst it is by a worker anterior to Briot. Bapst, writing of the remains at the Cluny museum, says: 'Il suffira de les regarder pour se convaincre que l'aiguière a été fait par un chercheur qui avait peut-être trouvé les véritables procédés, mais qui n'avait ni l'habileté de main de Briot ni sa connaissance du style et de la gravure.' Bapst writes rather from the point of view that Briot's work was the acme of perfection, and seems to class all previous workers as blindly groping after an ideal, and subsequent workers more or less as imitators of the great master. The subject of Susanna and the elders was a favourite one in the middle ages, and it was handled by the French and German pewterers. There is a ewer in the Vermeersch collection at Brussels and another in the national museum at Munich, both differently treated and with differently-shaped feet and handles. There is also another salver of French work, very clearly modelled (578–1899). It is cast in very elaborate relief with designs after Étienne Delaune, and the date is probably early sixteenth century. The decoration consists of a centre containing the Temptation of Adam and Eve framed in a curious set of oval panels labelled Astronomie, Minerve, Rhetorique, Musique, Gramatique, Aremetique. On the outer rim are Julius Caesar, Octavius Augustus, Claudius Tiberius, Caius Caligula, Claudius Nero, Domitius Nero, Sergius Galba, Otho A. Vitellius, Flavius Unus, Titus Vespasianus, Domitianus. The work is considered by Herr Demiani to be earlier than that of Briot, as Delaune died in 1583. It was formerly in the Forman collection. ¶ Of the many excellent specimens of gild cups in the museum one of the finest and best preserved is the tall and massive sixteenth-century hanap (927–'53). The reliefs of allegorical figures are by Peter Flötner,



SALVER IN RELIEF, WITH PLAQUE OF LIMOGES ENAMEL, DESIGNED ABOUT 1530 (SEE P. 172)

the medallist. Ornament stamped with punches has been used in this piece in combination with the various mouldings and other cast ornament, and the punched ornament is found on the lid and the handle as well as on the body. On the handle are three shields in a sunk recess, with marks as follows :—a Z, a W surmounted by a P, a Z. Round the lower part of the body are some shields which, on the whole, do not improve the appearance. This tankard, which is either German or Swiss, is a typical example of common-sense construction. It is very solid and massive, but has been so carefully made and strengthened where required that the feet have not distorted the bottom in the slightest degree. ¶ Another large cup is that of the shoemakers' gild, dated 1704. Its ornament consists mainly in a multiplicity of fine mouldings, applied in three main bands. On the most prominent of the mouldings further ornament above is given by punches, and in some cases by incised work at regular intervals. The bottom edge has a border of badly worn or very carelessly made punch marks. On the handle are the arms of the town in which the gild once flourished. On the sides are the names of gild officials up to 1776. The hinge is curiously ornamented with notches. The mark on the handle is a plain shield, with I. D. above an orb. ¶ Another standing-cup is that of the rademachers' gild. It is taller and more graceful than the others just mentioned, though it would look better without the feet. The lid is domed, and bears on the top the figure of a man with his hand outstretched. This cup has its salient mouldings covered with thin brass, but being dull they do not tell against the pewter. In some of the mouldings holes will be noticed —in these were rings from which medals or coins were once hung (or in which small shields could be fixed), as in the case of the standing-cup now belonging to the art-workers' gild. The marks are a lion rampant in a beaded circle, together with S. D. H. and a sign resembling an hour-glass. This pot bears the date 1659. ¶ Another specimen of gild cups is that of the bakers and millers. This is more nearly the typical flagon shape, but is supported on three feet, each foot a lion with a shield. It is of late Nuremberg work, and on the shield which is on the lid bears the date 1695. It is fitted with a large brass ornamental tap. The maker's mark is a G inserted in the arms of Nuremberg. ¶ From the Shoppee collection the museum authorities acquired a very fine small German standing-cup (510–1901), dated 1652. The metal is particularly good, and the marks very clearly impressed in three ovals, one of them being repeated. Another specimen from the same collection is a quart tankard of good shape. It has four marks in addition to the quality mark : (1) an hour-glass, (2) leopard's head, (3) a buckle, (4) lion passant. A very decorative plate, somewhat larger than the ordinary run of these cast plates, has its border of thirteen lobes decorated with the arms in relief of the Swiss cantons, from which fact it may be assumed to be of Swiss make. From the fashion of the plate it must have been made for show rather than for actual use, and it is moreover of such a very soft alloy that it is a matter of wonder that it should have survived to our time.[1] It is 8½ in. in diameter, and bears, in a border between the arms, three shields : (1) G, (2) a monogram made up of I. S., (3) a merchant's mark, and the legend ZELT DER ERSTE PUNDT WARD VON GOT ERWELT . DO . MAN . 1508, which needs elucidation. ¶ Among the more recently acquired objects there is a small plate (800–1902), dated 1619, which is interesting from the fact that it is very clearly marked in a shield in the topmost panel with the arms of Nuremberg with the letters B. O. In the central medallion, which represents Noah offering up sacrifice after his exit from the ark, there is the explanatory legend in four lines: NOE . GIENG .

[1] There is one like it in the museum at Cologne.

AUS | DER ARCH GETR | OST . OPFERDT | 16 . GOTT . 19. This dish is figured in the 'Trésor de Numismatique,' also in Havard's 'Dictionnaire de l'Ameublement.' ¶ An early dish of 1562—it is so dated on the front rim—contains in the centre an allegorical figure of a woman carrying two twisted horns with wide bell-shaped mouths. The border consists of historical figures, Hannibal, Horatius, Marcus Curtius. Elaborate marks are found on the plate in four shields, not easily legible. On the back of the plate are incised the letters I.K. The maker, according to Demiani, was Nikolaus Horchaimer or Horcheimer. Between the feet of the woman in the central panel is a framed label with BIGMVNHGM, whatever that may mean. In this tray, which is 14½ in. in diameter, the pattern at first sight looks as though it were etched—the background being quite evenly sunk just low enough to show the pattern—and it may have been, as Mr. Mitchell suggests, cast from an etched mould. In point of date it is probably contemporary with the Briot dish, but the treatment of the material is far simpler and more suitable to the characteristics of the metal. ¶ Among the other remaining small plates in case C 332 is a so-called paten containing the Resurrection in the centre, and a border of the twelve apostles. There is a similar plate in the British museum. Both are of Nuremberg work, but of different date—this one being marked with the Nuremberg arms and A. M., that in the British museum has the initials M. S. ¶ Another small plate[1] has the Elector Ferdinand II in the centre and eleven other electors represented in the numbered panels of the border. In panel No. 1 are the Nuremberg arms with the letters G. S. A similar plate, dated 1630, is in the British museum. The plates of this size and description, judging from their excellent preservation, would seem to have been show-pieces for internal decoration. The choice of subjects lay between the Scripture subjects, such as the Creation, the Temptation of Adam and Eve, with a border of various subjects, the Resurrection with the apostles as a border, or historical subjects. Some of these plates show traces of added colour, many show signs of having been hung up as mural decorations. ¶ A tall screen-case in the south-west court contains twenty-four plates and dishes of various dates and sizes. Some of these are partly engraved and partly chased with subjects more or less after Hogarth's celebrated paintings : Canvassing for Votes, Chairing the Member, The Enraged Musician, Times of the Day—Evening, The Harlot's Progress. The effect of this engraved work is not satisfactory, for the depth of the lines is too great for the size of the plates, and the amount of work in each plate is excessive. These plates, all of the eighteenth century, must originally have formed part of a set, as the crest engraved on each is the same. In the same case on the other side are some dishes, for the most part plain, and with two exceptions all eighteenth-century work. Of these plates two are French with a moulded and shaped edge ; two are English, quite small and ordinary, of 1748. ¶ Of the larger dishes one is an English alms dish dated at the back 1646, while on the rim is a shield outlined in rather thin scrolls containing the letters E.E.S. and R.T.D. with the date 1662. This later date is the date of its presentation to the church, and the initials are either those of the donors, or more probably those of the churchwardens. It may have been a gift just after the Restoration. The other dish in the case is a loan exhibit ; it is late seventeenth century and very much corroded. On the rim is a nice running border, and the dish proper is decorated with a large coat of arms in the centre. One other dish, with a shaped and moulded edge, is English, dating from the middle of the eighteenth century. ¶ In a wall-case close by are two very fine English specimens of the pewterer's art. Both are from the same workshop (mark a cen-

[1] Of the type known as 'Kaiserteller.'



PORTION OF EWER, FORMERLY GILT; FRENCH, 1550–70; HEIGHT $5\frac{1}{16}$ IN., DIAM. $5\frac{1}{8}$ IN.



taur with I.B. underneath), and both were wrought within a year of one another. Both are decorated with the royal arms of England with supporters. Surmounting the arms is a helmet crowned, and above again is a lion and the initials of Charles II, C.R. Just below the rim, in the curve of the dish, is on each tray *Vivat Rex Carolus Secundus*, on the opposite side *Beati Pacifici*, and the date, in one 1661, and in the other 1662.[1] In the ornamentation of the borders there is some difference. In the later of the two dishes the rim is divided into four sections by circular panels containing at the top a sun in splendour, at the bottom G.T. in a wreath of leaves. On each side is a large rose. In the upper half of the rim the remaining spaces are filled with lilies or tulips, and the two lower spaces are filled with scrolls of oak leaves and acorns. The initials G.T.A. are also stamped by punches in the rim. According to the label this tray was given by George III, or some member of his family, to Lord Onslow in 1765. On the other, the earlier dish, the main scheme is the same, but the details of the workmanship are different. There are four circular medallions containing (1) a phœnix, (2) a pelican with its young, (3) a chained swan, (4) an eagle bearing a babe in swaddling clothes. Between these medallions are scrolls consisting of sprays of carnations and roses. Most of the line-work is punched, though at first sight it would seem to have been done with a wheel. At the back of this tray is engraved in a fine hand 'Elizabeth Dering,' but of this lady no tradition is forthcoming. ¶Quart tankards varied considerably in quality and in shape, and the makers seem in many cases to have copied the designs for silver plate in vogue at the time. In other cases the makers have gone on reproducing the older shape, without noticing the fashion. There are some graceful seventeenth-century tankards (or they may be measures) with lids—lent by Colonel Croft-Lyons. They are rather tall with very thin handles, and in one only is it possible to see what was the original curve of the handles. The metal of the handle is so thin that it is a matter of wonder that the handles were equal to lifting the weight of the tankards when full. In another eighteenth-century jug the purchase of the lid is pretty in shape, borrowed probably from earlier silver ware. In more recent times these twin acorns have degenerated into a very rough V. The shape of these vessels suggests the 'tappit hens' of a later date. ¶Of smaller tankards there is not much variety. There is one attributed to Briot,[1] similar to one in the British museum which came from the Bernal collection. The three panels on the sides, which have a curious curve somewhat like the curve of the lower part of the Eddystone lighthouse, contain emblematical figures with the legends PATIENTIA . SOLERTIA . NON VI. The strapwork is very intricate and looks like the modern die-sunk work. The handle is pretty though structurally weak, and has a purchase of unusual design. Possibly the botched appearance of the hinge is due to careless repairs. ¶A curious tankard or can with a very ingenious lid is also to be seen here. The can has a long straight spout with a lid at the end. There is no handle at the side where the handle usually is found, but there is a large oval ring-handle on the lid. To prevent the lid from parting company with the can, it is fitted with a rudimentary bayonet catch, and to secure it in one position after the half-turn is given to it, a hinged staple on the can falls into position on a small fixed ring in the lid—as ingenious and as simple a contrivance as could be wished. This pot was a gift on the anniversary of a wedding, and bears the names of the donors upon the front. Date 1684. A similar pot, octagonal in shape, with decoration in the form of a lion's head on one panel only, is to be found in the museum of arts and crafts at Haarlem. ¶There is

[1] A dish similar as to date and ornament is in the British museum.

[1] It is more probably German work

also a pewter eighteenth-century night-lamp of Flemish work ingeniously fitted with a glass oil-container graduated from six p.m. to seven a.m. Such lamps are not common, probably owing to the weakness of construction in the stem and the wear and tear involved in the refilling and cleaning. A facsimile of this lamp is to be found in the Steen museum at Antwerp. ¶ Some of the measures of various sizes from the Shoppee collection are interesting. They seem to have been very carefully and thoughtfully designed with a view to the rough usage they might be expected to receive from time to time. Those of smaller size are particularly strong and massive. ¶ Inkstands of English make are represented by a single specimen, and that a loan from the Croft-Lyons collection. The exhibit is interesting and in good preservation in spite of the rather clumsy little drawer underneath the base and the rather delicate feet. ¶ Candlesticks again, a branch of the industry of pewter-making to which much labour of an expert kind was devoted, and well rewarded, are represented by one specimen from the same collection. The type is not common, and it is rather smaller in size than usual. Just above the portion which forms the circular base is an octagonal collar turned slightly downwards; the wavy stem above this collar tapers slightly and is symmetrically moulded. These two specimens are of English late seventeenth-century work, and both are interesting. ¶ Porringers or ear-dishes are also represented by three specimens of seventeenth-century work. One is a veritable blood-porringer or bleeding-dish, as it is graduated by means of lines to show the contents of the bowl; the other is not so graduated. The small ear-dish has two handles in pierced work, good in design but roughly finished, and a well-stamped specimen of a Tudor rose—the usual or at any rate a very common ornament in the bottom of such dishes. These are loan exhibits from the Croft-Lyons collection.

¶ Amongst the miscellaneous objects in pewter may be mentioned a teapot of French make, late seventeenth century, of an unusual shape (in case No. 11), but of which the general effect is good. In case B 3 are also a coffee-urn on three stilted feet of the usual Dutch type, and similar to specimens in the Rijksmuseum at Amsterdam; a flask in the form of a shoe, with a screw stopper and a brass chain for a handle, late seventeenth century, and more useful than ornamental. ¶ In case N 11 is a diminutive coffee-pot of a shape more suited for silversmith's work.[1] The mark is in the inside at the bottom, and has the legend FEIN ENGLISCH, BLOK ZIN over a figure of St. Michael bearing a scale in one hand and a sword in the other. Unfortunately the maker's name is undecipherable. ¶ Mention must also be made of a seventeenth-century oak dresser (near the west entrance), which came direct to the museum from Somersetshire, together with the set of dishes and plates of contemporary work, but by different makers. The three largest dishes are the work of Nehemiah Cloudesley; four of the next size are from the workshop of William Withers and are dated '86, presumably 1686. The large charger is stamped I. DYER, either the father or the son of L. DYER, a well-known maker. Most of the smaller plates are stamped M.H. for the owner on the front rim, and L.D. (that is Lawrence Dyer) on the back. This collection is in rather a dark corridor, and is overlooked by the ordinary visitor. ¶ Painted or enamelled pewter is a sorry sight, as the specimen in case B 3 will prove. It is a cruet-stand enamelled white, with the ornament picked out in gold to correspond with the cut-glass—also gilded—of the bottles. The whole thing is so tawdry and so cheap that one is tempted to wonder why it has come down to our time. It certainly must have been very carefully handled, for it is extremely thin

[1] Mr. Hugh Bryan has one of similar design, but at least two sizes larger, which came from Alsace



GERMAN TANKARD, HEIGHT 7½ IN., DIAM. 5¼ IN.









in construction. Is it possible that it owes its long life to the fact that it has no proper handle by means of which it may be lifted ? ¶ Modern pewter work is represented by two specimens by a French master, Jules Brateau of Paris, well known as a sculptor. His skill as an artist has enabled him to succeed with pewter where so many have failed, and he has mastered the difficulties in casting the metal. The fault in the work seems to be this: he has treated the work as though the metal were silver, and in so doing has put in too much work. Both the plateaux have rather the appearance of oxidized silver, and it is not till they are handled that this illusion is dispelled, for the work has not the feel of pewter. The smaller of the two plateaux is decorated with relief work, the subject being chrysanthemums very gracefully treated. There is just a suspicion of stiffness in the border, but it is fully redeemed by the way in which the petals of some of the flowers in the centre are made to break through the raised encircling border of stalk. This tray is in case C 345. ¶ The ewer and salver exhibited in the same case are both highly elaborate, too much so for the metal. Judging from the wares themselves the knowledge of the nature of the alloy used has led M. Brateau to model with greater delicacy than would be possible for a work to be cast in ordinary pewter ; and it has tempted him to work subsequently upon the castings to a considerable extent. ¶ The salver, which in shape recalls the Briot type, contains in the centre a large boss on which is a winged globe emblematic of Fame. Round the boss is a row of cupids bearing a regularly waved label, on which are the names of men eminent in the arts of architecture, music, painting, and sculpture. The field of the salver is divided into four main panels with figures representing the arts mentioned above, each panel being separated from the next by a smaller panel giving the emblems of the arts and the tools and instruments used therein. The rim is somewhat heavily moulded with a stiff and mechanical scroll border, relieved however with flower buds at the ends of the involution of the scroll. ¶ The ewer has the chief part of the lower half decorated in relief work with female figures seated, representing science, literature, and the drama. At the back is an emblematic group, rather too crowded perhaps. The handle consists of a nude female figure in a rather uncomfortable position, leaning backwards and holding up a mirror on high. She is standing on a diminutive corbel, which does not improve the outline of the ewer. The base or foot is commonplace, and the union of the base and the body looks thin and weak, especially the four little S-shaped brackets which surround the central pillar. M. Brateau's punch is original, a row of figures hanging on a gallows.

A FINE OLD CHINESE DISH IN THE POSSESSION OF SIR WILLIAM BENNETT

OF Chinese porcelain of the Kang-he period, the famille-verte or 'green family,' characterized by the predominating influence of green in the scheme of its decoration, has always been highly esteemed, partly on account of the interest of the subjects frequently depicted on the various specimens, partly because of its general decorative quality. ¶ With regard to the latter it must be admitted that in the majority of the larger examples the purely decorative value is weakened and sometimes virtually rendered of no account by a certain overcrowding or fussiness of detail—the decoration, in dealers' language, being too 'busy' for broad effects. Many of the finest, therefore, of the larger pieces are better suited for minute examination than for the production of striking results from a decorative point of view. This remark applies with special force to the large famille-verte dishes, the commercial value of which has appreciated so rapidly in these latter days. The example shown in the illustration is a singular exception to this general tendency to overcrowding with detail. The employment of large masses of the body colour gives a decorative quality of the highest type, which is equalled, so far as the writer is aware, by no large piece of famille verte, with the exception of the magnificent tall green vase in the Salting collection. The dish is saucer-shaped, twenty-two inches in diameter, of the finest quality, and is without flaw; made for home (Chinese) purposes and not merely designed for the European market, it has had lavished upon it all the care and skill which those concerned in its production could bestow. As may be seen, the treatment of the details is according to the best traditions of Chinese art, and the accuracy in the technique and the general arrangement of the central panel of flowers could not have been surpassed by any one of the little Dutch masters. The dish was acquired in Constantinople some years ago, and passed directly into the hands of its present owner, by whom it is believed to be a unique example of its kind. ¶ It is greatly to be regretted that it seems impossible to reproduce, by means of any of the modern processes used for purposes of illustration, the remarkable variations in depth and tone existing in the masses of body colours used in so much old Chinese porcelain—a fact which robs illustrations of this beautiful ware of most of their charm, whilst it necessarily prevents anything like justice being done to the originals. W. H. B.

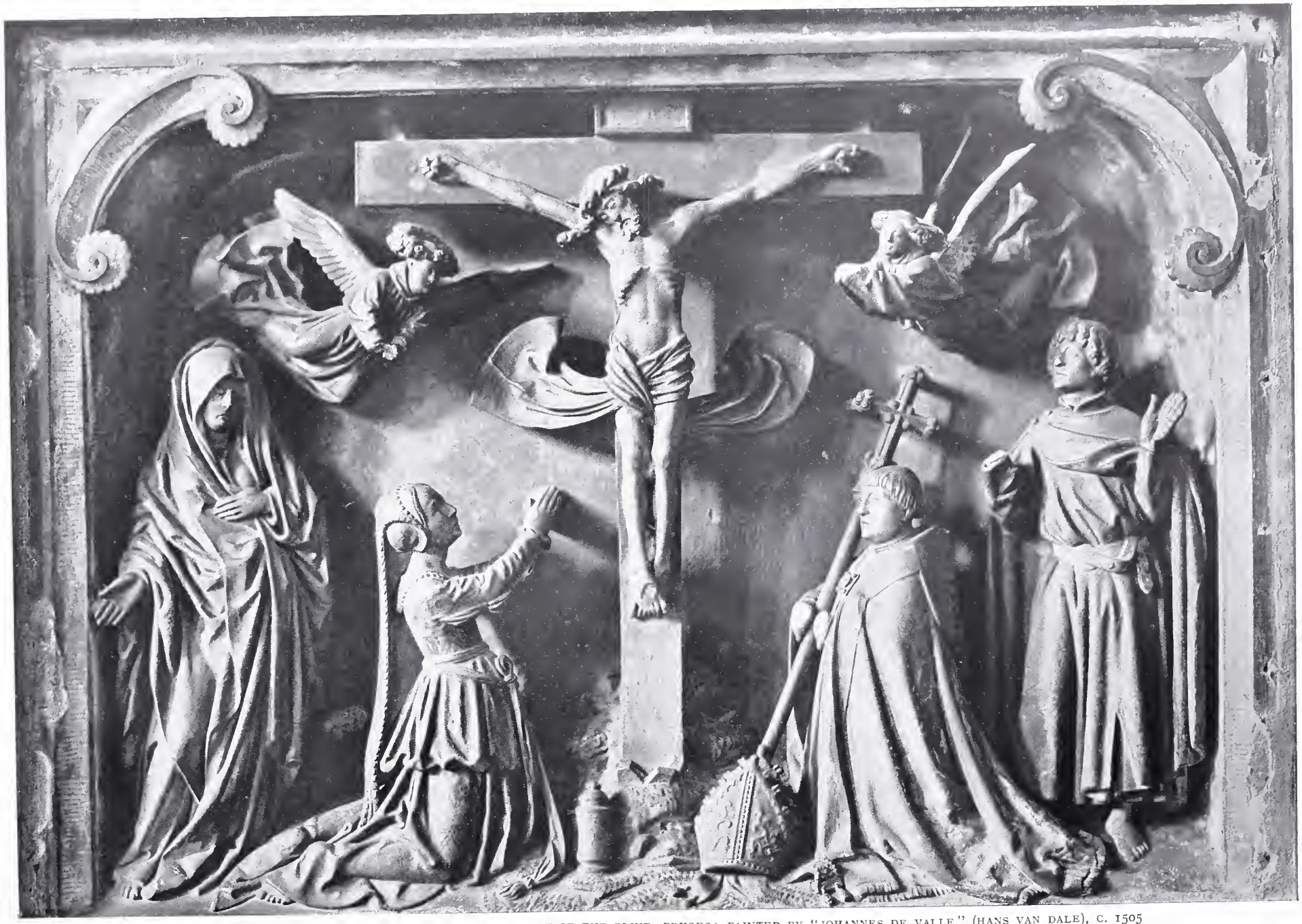
CHRIST MOCKED; BY JEROME BOSCH

IF we are right in believing that this is an original work by Jerome Bosch, it has over and above its great artistic qualities the interest of rarity. M. Georges Hulin, in his critical catalogue to the Bruges exhibition, says of the Christ Carrying the Cross belonging to the 'société des amis du musée de Gand,' which was, we believe, the only original work by the master in that exhibition: 'Autant les copies et imitations d'après Bosch sont fréquentes autant sont rares les œuvres originales de ce grand innovateur et chef d'école.' That this is not the independent invention of an imitator is evident from the masterly design and composition and from the fact that, although the characteristic is pushed to the verge of caricature, it does not cross the border-line and become capricious fantasy. That it is an original work rather than a good contemporary copy we are inclined to think





CHRIST MOCKED, BY [illegible]



POLYCHROMED SCULPTURE IN THE CHAPEL OF OUR LADY OF THE BLIND, BRUGES; PAINTED BY "IOHANNES DE VALLE" (HANS VAN DALE), C. 1505

from the subtlety of the modelling, as seen particularly in the face of the Christ and the finesse of the drawing of the hands. Bosch was an artist of so marked and peculiar a temperament that, like the elder Breughel, who in some ways resembled him, his style was the worst possible model for imitation. Like Breughel, consequently, his reputation has suffered by the travesties which bear his name. Where, as here, we get the man's original work, it will be conceded that his composition is no less dramatic than it is learned and subtle, while his understanding of characteristic form is profound and his execution at once brilliant and precise. We reproduce this work by kind permission of its present owner, Mr. W. B. Paterson.

ROGER FRY.

POLYCHROMED SCULPTURE IN THE CHAPEL OF OUR LADY OF THE BLIND, BRUGES, c. 1505.

THIS beautiful piece of polychromed stone sculpture now serves as the reredos of a side altar in the chapel of Our Lady of the Blind at Bruges, to which it was presented in 1812 by a doctor of the name of Fisco, as is recorded by the appended chronogram: A fIsCo MeDICo VIrgInI ChrIstIparae. It is not known where it was originally set up, perhaps in a chapel of the old collegiate church of St. Donatian demolished by the French in 1804, or more probably in the cloister of the charterhouse of Louvain. It doubtless had an inscription beneath it asking prayers for the repose of the soul of the prelate, Francis Busleiden, archbishop of Besançon, who is represented kneeling at the foot of the cross on the right. The orfrey of his cope is adorned with escutcheons bearing *azure* a fess *or*, in point a rose *gules*. The composition of the group is excellent, the figures full of religious feeling: that of the Magdalene is remarkably fine. The polychrome is worthy of the highest praise; the name of the painter who executed it is made known to us by an inscription on the border of the loin-cloth of our Lord: IO DE VALLE PINCXIT ME D OS IN BRVXELLE. Ioannes de Valle is doubtless the Latin equivalent of Hans van Dale, who was still living in 1542, when he joined the gild of St. Luke at Antwerp. ¶ Francis Busleiden was the second son of Giles Busleiden and Jane de Musset. After filling the offices of provost of the cathedral of St. Lambert at Liége and of the collegiate church of St. Donatian at Bruges, he was in 1498 chosen archbishop of Besançon, and was about to be named cardinal when he died on September 15, 1502. He founded a chaplaincy at Bruges in honour of St. Jerome, to whom both he and his brother Jerome, whose portrait we published in our third article on the Bruges exhibition, had a special devotion.

Polychromed Sculpture in the Chapel of Our Lady of the Blind, Bruges, c. 1505

W. H. JAMES WEALE.

THE NEW PANELS IN THE BRUSSELS TOWNHALL

BRUSSELS still has its townhall and the halls of the gilds standing in its picturesque market place; but the great works which have changed the little town of 1830 into a modern capital have not been accomplished without the suppression of sites and buildings whose memory deserved to be perpetuated. It has, however, been a tradition with the municipal authorities of Brussels to instruct a painter of talent to note down the appearance of things condemned, alas! to disappear by new needs. Thus it is that, in the townhall, the vestibule leading to the burgomaster's room is decorated with panels representing remarkable views on the Senne before that stream was vaulted over and new roads laid out, changing into an underground sewer the water that was hardly dirtied by the little industries of former days. ¶ To-day, still more important works

are transforming the aspect of quite a large portion of old Brussels. The burgomaster, M. de Mot, following the example of his predecessors, gave M. Victor Gilsoul an order to paint four panels representing the chief of the destroyed sites. These have now been placed in the vestibule that leads to the aldermen's room, and their inauguration coincided with the ball given by the municipality of Brussels to the lord mayor of London at the time of his visit. ¶ The landscapes represented have been selected along the banks of the old canal from Brussels to the Ruppel, by which the barges used to communicate with Antwerp and the Scheldt. The dredging of the Ruppel, the widening of the canal, the creation of great putting-in docks, will allow boats of large tonnage to come as far as Brussels itself, and will consequently bring, it is expected, part of the trade of the port of Antwerp to the capital. At present the whole of this stretch is turned upside down by the works that are now in progress. ¶ The old canal started at the commercial dock and ended at Willebroeck lock. In the first of his panels, M. Gilsoul has painted the dock. On the left, we see a portion of the warehouse about to be destroyed. The banks, the dock itself, are disappearing. The site actually occupied by the water will be filled up; a square will be laid out, and the rest employed as building-ground. The long avenue of trees which we see at the back of the picture will be cut down, and with it will disappear the famous Allée verte, the favourite and solitary walk of the Bruxellois of 1830. M. Gilsoul's picture gives us a last view of the site now in course of destruction. A clear and luminous sky is flecked with a few ruddy clouds. The atmosphere is washed with rain. In front of the houses painted in bright colours stands the tall dark-brick warehouse of the dock. The boats add to the colour-scheme of the picture those intense motley tints which are common to the barges of Belgium and Holland. Clothes are hung out to dry on lines, and the horizon is lost in a red mist that bathes the tall foliage of the trees vanishing in the distance. ¶ The second panel represents Trois Fontaines. Here we no longer see industrial activity, but the spot beloved by oarsmen. The canal is shaded by tall trees; a white yacht is moored to the right bank; barges float past and impose the warm tone of their dark wood-work on the clear and shimmering water. It is the end of summer; already the leaves are turning yellow, and the whole is enveloped in that golden Flemish light which M. Gilsoul's brush so often evokes. Very little is to remain of this peaceful spot, at which the calm waters of the canal assume the appearance of a pond. The lock which we see in the background of the picture is destroyed; the canal will be widened and deepened; on either side will be planted four rows of trees intended to replace the vanishing shadows. On the same spot, a dock is being constructed for the royal yacht and building-plots reserved for pavilions for the different boating-clubs. ¶ Cappelle-au-Bois, which forms the subject of the third panel, is the most rural of the four. In the background we see the old house of the bridge-keeper, white and firmly set like the rustic buildings of the sixteenth and seventeenth centuries. The little swivel-bridge that crosses the canal is worked from within the house itself. We can see that, in the picture, the bridge is opened; a tow-boat is passing through. The line of trees is prolonged across the smoke in the distance to a warm and shimmering horizon. The houses are painted in bright colours; a cart is drawn up before an inn; the bank descends by a gentle grassy slope to the sleepy water, studded with reeds and water-lilies. The painting is rich in quality and dazzling in tone; it is the best of the four pictures painted by M. Gilsoul. Of this site no vestige will remain. ¶ The fourth and last panel represents the lock at Willebroeck. Here the canal joins the tributary of the Scheldt, the Ruppel. This is its busiest part. On the left,



BASSIN DE COMMERCE, BRUSSELS, NOW BEING DESTROYED BY THE SHIP CANAL WORKS; FROM THE PANEL BY VICTOR GILSOUL IN THE HÔTEL DE VILLE, BRUSSELS



THE CANAL AT [illegible], NOW BEING DESTROYED BY THE SHIP CANAL WORKS; FROM THE PANEL BY [illegible] IN THE HÔTEL DE VILLE, BRUSSELS



THE CANAL AT CAPPELLE-AU-BOIS, NOW BEING DESTROYED BY THE SHIP CANAL WORKS, FROM THE PANEL BY VICTOR GUSTAVE IN THE HÔTEL DE VILLE, BRUSSELS



THE LOCK AT WILLEBROEK, NOW BEING DESTROYED BY THE SHIP CANAL WORKS, FROM THE PANEL BY [illegible] IN THE HÔTEL DE VILLE, BRUSSELS

we see a bank of earth beaten and trampled down by the workmen; on the right, houses washed in pale colours and factory-chimneys belching black smoke. The activity is prolonged by the line of barges drawn by a tug which passes the platform of the revolving bridge. The black and grimy water, the smoky barges, stand out against the blue and ruddy sky, streaked with those luminous vapours which characterize the Flemish landscape. Here, too, all the present structures are disappearing in order to make room for a wider canal with quays in stone and cement. ¶ No one was better equipped to accomplish an order of this sort than M. Gilsoul, who had already decorated the royal yacht with landscapes of the Flemish coast. He has perpetuated in his canvases the picture of the typical Brabantine sites which the development of the capital is unfortunately about to destroy for ever. Now they will remain in their oak frames amid the sumptuous decoration of the town-hall, where they add a modern note to the legacy of bygone times.

R. Petrucci.

AN ENGLISH IVORY OF THE ELEVENTH CENTURY

THE collection of mediaeval and later ivories in the British museum is by no means an unworthy one, though there are still gaps of importance to be filled; but taken in connexion with the fine series at South Kensington we may claim to have in London a collection that cannot be surpassed elsewhere. The most recent addition to the British museum series, however, possesses qualities that make it take high rank even among the many fine pieces that we already possess. In the first place it is without doubt of English work, executed in this country before the Norman conquest, and in the second, as a work of art its beauty is beyond question. The art of our Saxon forefathers is by no means common in any form. Even during the pagan period in the fifth and sixth centuries the Saxons in England developed a special style in their goldsmith's and kindred crafts, and in technical ability far surpassed their continental cousins of the later Christian times, the centuries which witnessed the disappearance of the Saxon monarchy in England. Of this most interesting time but few traces of art workmanship remain; a limited number of manuscripts, a few churches, and here and there a jewel or a finger-ring. Thus it is the more delightful to chance upon so characteristic and so choice an object as the ivory carving shown in our illustration. It represents, as will be readily seen, the head of a crosier carried by a church dignitary, and known from its form as a tau cross. The material is morse ivory, which is harder and more enduring than that of the elephant, and for that reason is preferred by the Indian princes before the latter to form the handles of daggers and swords. The carving is throughout in bold relief, and there are indications that gilding has been applied to the plain spaces and to the ground generally. The outline is of exceptional grace, and betrays in every detail the hand of a master of his craft. What will probably excite some surprise is the freedom from convention, the advanced style, of the figure of our Lord trampling on the powers of evil. The ease of the pose and the masterly treatment of the draperies recall rather the vigorous and practised art of the quattrocento, and might well lead the casual student to doubt whether the date assigned is not three centuries too early. In answer to this it may be stated that all the tau crosses to which, on historical or other grounds, dates can be affixed, belong to the eleventh and twelfth centuries, though that of St. Servatius at Maestricht is held by some to be contemporary with the saint who died in the year 384. This pious belief, however, is hardly borne out by the style of the work. In any case, the tau cross seems to have become extinct in the

twelfth century. The other arguments in favour of the early date of our specimen are more direct. The ornamental foliage which enriches the whole surface is of a style that cannot be mistaken, and a comparison with the elaborate borders seen in Saxon manuscripts of the tenth and eleventh centuries can only lead to the conclusion that the two are the products of one art and one time. Several manuscripts of the kind referred to are now shown in the Grenville room at the British museum, and one of the most important, the so-called 'Benedictional of St. Ethilwold,' was sumptuously reproduced by the society of antiquaries of London in the twenty-fourth volume of *Archaeologia*. This particular style of ornament was so characteristic of the Saxon art of the hundred years from 950 to 1050, and the foliage on the tau shows so close a resemblance, that there seems no room for doubt as to their identity. By a fortunate chance the British museum possesses also evidence of the same kind with regard to the figures. An ivory seal of one Godwin, the minister, has been for some years in the Saxon room there. The style of carving of the seal itself is somewhat rude and primitive, but it has an ornamental projection at the top, no doubt to serve as a handle, and upon this is carved a group to represent the Trinity. Of this only two figures remain, the dove, which doubtless represented the Holy Ghost, having been broken away. While the style of these figures is a trifle more archaic and stiff, they resemble those upon the tau clearly enough to show the affinity. The seal, moreover, is associated with one Godwin, who lived in the middle of the tenth century, and such a difference in date is sufficient to account for the more advanced treatment of the figures on the ivory now in question. The tau was found in the rectory garden at Alcester, where was a cell of Evesham abbey, so that the relic is conceivably related to that great Saxon foundation. The British museum owes the acquisition to the liberality of the generous but anonymous 'friends of the British museum' who have on several occasions displayed an amount of public spirit that might be imitated with advantage.

C. H. R.

TWO PORTRAIT-MEDALS OF SUSANNA OF BAVARIA

The medals reproduced herewith are those referred to by Mr. Campbell Dodgson in our last issue.[1] Both were struck in the year 1529, when Susanna was twenty-seven years old, and had already been married for a year to her second husband, Otto Heinrich of Neuburg; her first husband, Casimir, margrave of Culmbach, whom she married at the age of sixteen in 1518, died in 1527. Mr. Dodgson considers that these two portraits of Susanna confirm his hypothesis that she is the subject of a portrait-drawing by Dürer now in the possession of Mr. J. P. Heseltine, and a comparison will support his view.[2] Susanna, who was the daughter of Albert III, duke of Bavaria, is said to have been a staunch patroness of Dürer, who had also close relations with her maternal uncle, the Emperor Maximilian I.



1. From a medal by Peter Flötner.



2. From a medal by Hans Daucher.

[1] The Burlington Magazine, No. VI, p. 290.
[2] See The Burlington Magazine, No. VI, p. 291.





THE ARTS IN EARLY ENGLAND. By G. Baldwin Brown, M.A., Watson Gordon Professor of Fine Art in the University of Edinburgh. London, John Murray. 1903. 2 vols. (I, The Life of Saxon England in its Relation to the Arts; II, Ecclesiastical Architecture.)

These two volumes are part of a comprehensive scheme. The first, or 'historical volume,' as the author calls it, is destined to serve as a general introduction; the second is a first instalment of the treatment in detail of the practice and development of the arts in Anglo-Saxon times. ¶ I propose to take the volumes in inverse order and begin by a consideration of the second, as it is a specific contribution to the history of art. Its substantial portion lies in Chapters III–VI (pp. 70–271), which consist of an examination of the extant remains of Anglo-Saxon church building, partly in extended notices of a few individual structures, partly in a classified review of minor or more fragmentary examples. This portion of the book is based in the main on an evidently minute and careful examination by the author; and the remarks by which it is introduced (pp. 70–82) give satisfactory evidence of the scientific caution with which the observer proceeded in his work. It is not easy reading or matter to be rapidly run through; but the illustrations, which for their purpose could hardly be better, greatly help the reader; and I do not think that anyone interested and competently informed in the early history of this country, even if he be without technical architectural acquirements, will fail to experience that satisfaction which comes from a sense of having to deal with a writer who has real knowledge of the subject under discussion, or will fail to find it of considerable service for the understanding of other aspects of Anglo-Saxon history to which he may have been more attracted or with which he may be more conversant. A very full index list at the end of the volume, with the names of all churches known to the author as preserving remains of Anglo-Saxon building, and references to the passages in the book in which each feature or detail is noticed or discussed, gives easy mastery of what might otherwise be subject of a somewhat labyrinthine quest. These chapters, embodying the results of minute and extensive personal observation combined with a careful consideration of the results of excavations undertaken by others, are of permanent value, and as a general review are not likely to be soon superseded. In Chapter VII (pp. 272–308), entitled 'An Essay in Chronology and History,' an attempt is made, on the basis of the data so far obtained, to classify the extant remains with the result of establishing three periods of Anglo-Saxon architecture, of which two, the first and the third, are periods of marked productivity. The first (A.D. 600–800) is still illustrated by some twelve or thirteen examples; the third (A.D. 950–1066) by about one hundred and thirty. To the intermediate period no example apparently can be assigned with anything like confidence. For technical reasons developed in Chapter II (pp. 44–69) the author is disposed to attribute the characteristic features of the buildings of the third period to German influence. This is distinctly interesting, for it corresponds with the presumptions which would, I think, be raised on independent grounds in the mind of anyone who will take the trouble to follow out in the available detail of direct testimony or indirect indication the relations of England and the continent during the tenth century. But from this side the question, too, would be raised whether the commencement of the architectural changes may not date some decades before 950, and eventually whether Anglo-Saxon church building, both as regards productivity and style, instead of three periods, does not fall into two, viz., the seventh and eighth centuries, with an extension into the ninth, and from the reign of Edward the Elder to the close of the reign of Edward the Confessor. This is a matter for the expert to consider; but it seems to deserve his attention. The English development in general in the tenth century is certainly to a much greater extent gradual, consecutive, and unified than would be commonly gathered from the pages of our current historians. ¶ The attentive reader will not, however, have proceeded far in Chapter VII, in which 'history' is reached, and the subject gets as it were into movement, without discovering that he has no longer a guide so sure or so cautious as in the earlier portion of the volume, and finding that he must look out for himself if he would avoid dubious or erroneous conclusions even in matters of primary import for the subject. I explain a case. At page 273 is given a list of churches assigned to the first period (A.D. 600–800), to which is to be added

St. Peter-on-the-Wall in Essex (p. 289, note 1, and see pp. 116–7, where, by the way, for 'a mission station' read 'a monastic foundation'), making thirteen in all. The author then observes that 'the criterion of type of plan as distinct from that of proportions is of more value as an indication of relative chronology' (p. 279); that 'the rectangular presbytery is no criterion of date or period,' and that 'the same may be said about the apsidal presbytery. No chronological principle seems to be involved in the presence or absence of an apse. The ten examples enumerated in a note, p. 118 . . . are of various dates' (p. 280). Of the ten apsidal churches mentioned in this note, six (as will appear to the inquiring reader) belong to the first period, one is perhaps assigned to the second, two to the third, and one (Lindisfarne) is mentioned in this place only, and without any indication of possible date. But it is evident that as a basis for an inference whether the apse is or is not characteristic of any particular period, and how far it may or may not involve any 'chronological principle,' the note referred to is of no use. What it is necessary to know for that purpose is the proportion of churches with the apsidal to those with the square end in each of the periods to be compared. On examination it will be found that of the thirteen churches of the first period eight have apsidal presbyteries; one, Escomb, co. Durham, has a square end; in regard to two others he would be a bold man who would maintain that Wilfrid's churches of Hexham and Ripon (to say nothing of his first piece of building work, the completion of Paulinus's church at York) were square-ended; of two, Jarrow and Wearmouth, let it be said *non liquet*. On the other hand, of the 130 churches assigned to the third period (950–1066) two only show the apse. The result, it may be said in passing, is only what to the mere historian would appear to be in accordance with antecedent probability. And yet in face of the facts, and without any explanation, the author sums up the subject, and that incidentally, as follows: 'The plans of the earliest Saxon churches were, as we have seen, partly apsidal, partly square-ended, the latter probably preponderating' (p. 296). It does not appear how such methods can help the reader to a right understanding of the history of church building in Saxon times, or indeed do anything else but effectually obscure the subject. ¶ The last chapter (VIII) of the volume (pp. 309–330) is devoted to 'a critical estimate of pre-Conquest buildings from the point of view of the general history of the architectural art,' for which purpose 'account must be taken of buildings that have perished' and are now 'known only from literary sources.' Inadequate treatment of this kind of evidence is already obvious in earlier portions of the volume. I take as an example Bede's account of St. Augustine's, Canterbury, Hist. II, 3, 5; and the rather inasmuch as the author is disposed to view the treatment of lateral chapels in early Saxon buildings as the original from which transepts in later mediaeval architecture generally derive (II, 316, 227, etc.). St. Augustine's is dealt with: I, 166–167, II, 130–131, 282 cf. note 1; but from no passage in the book can any notion be gathered of the import of Bede's account, which, when II 3 and 5 are combined, is so pregnant with information, suggestion, and detail: two chapels, one designed for the burial-place of the kings of Kent, the other of the archbishops, within the ambit of the building (*intra ecclesiam*, not *foras* or *juxta*) yet not a part of the church itself, so that the tombs were not *in ipsa ecclesia;* the burial-place for the archbishops is 'the northern,' and therefore a lateral, chapel, and even its size can be conjectured; that for the kings by inference is a corresponding southern chapel. Here the remains of St. Pancras and St. Martin's, Canterbury, mentioned p. 227 and *passim*, would be useful for analogy. The example of St. Augustine's has an advantage in our precise knowledge of its date and origin; it illustrates moreover the combined traditional account and actual condition (side chapels 'not in bond' with main building and of 'slightly posterior' date, II, 124) of St. Pancras, which seems to be usually treated by the author as the starting point or stock example for transeptal development. Explanations how the 'orthodox' form of a 'sepulchral church' (which the royal burial-place built by Ethelbert was not) is cruciform, how its dedication is commonly Peter and Paul, how Ethelbert's burial-place could not have been 'an aisle' because aisles are not dedicated to saints, and other such rather loose-lying information not much to the point, might well have been spared in favour of what is not to be found, viz., a plain, close, and clear discussion of Bede's texts and of the information that can be derived from them, some of the possibilities of which I have pointed at. ¶ Chapter VIII confirms the impression already gained of a failure properly to grasp and utilize documentary evidence. It resumes itself in the main into a consideration of the work of

Wilfrid, to whom is assigned with a certain complacency, if not a sense of 'national pride,' a prominent if not a decisive share in the development of ecclesiastical architecture in the west. The grounds of this claim are not perhaps formulated with quite the precision or clearness that might be desirable; but they seem to be two innovations exemplified in his buildings at Hexham: (1) That he flanked and buttressed his basilica with a series of lateral chapels or 'porticus,' (2) that he erected on the same site and in close contiguity both a basilican church and one of a central type. On the validity of the claim thus preferred on behalf of the English church-builder of the seventh century for 'boldness and novelty in architectural design,' the layman would probably consider it well first to hear what continental experts might have to say on the subject. There can be, I think, no doubt that Wilfrid's work at Hexham was the crowning architectural achievement not merely of the earlier period but of the entire Saxon times. A writer of the close of the eighth century, who saw it standing in all its glory, who knew Jarrow and Wearmouth and the newly-erected church of York, says that it stood without rival, whether for size or for beauty, among them all. Yet at the same date Alcuin, who (as the author justly remarks) 'was well acquainted with the best that Carolingian architecture had achieved in the Frankish domains,' and whose 'praise of the church (just built at York) is therefore of value,' grows almost dithyrambic over the extreme beauty of (not the church but) the monastery buildings of Jarrow and Wearmouth. Nothing could be more welcome in such a book as this, or more appropriate, than a thorough and critical discussion of Wilfrid's work. If needed, space could easily have been gained by the omission of Chapter I on the Silchester Early Christian basilica and the early Irish ecclesiastical erections. But the author does not evidence that he is in full possession of the literary sources, whilst he fails to see all the help that can be derived even from the two writers whom he quotes, viz., Eddius, Wilfrid's intimate friend and biographer, and Richard of Hexham in the twelfth century. From both details could have been learnt (and from Richard almost on the same page) which at least at first sight appear not without significance: that Wilfrid must have been struck on his very first visit to Rome by one case of contiguity, almost of combination, of basilican church and *centralbau*, St. Peter's and St. Andrew's: that he continually requented the latter, and had lasting reason to remember it, as he was there freed from certain difficulties of speaking, a cure which he attributed to St. Andrew, whose intercession he had invoked. The dedication to St. Andrew of his basilica at Hexham shows how deep an impression the incident had made on his mind; and if Wilfrid built at Hexham a basilican church and a *centralbau* on the same site, as indeed he did, there would appear to be *prima facie* probability that he did so under the influence of an example he so well remembered. The Roman St. Andrew's (originally designed for a 'sepulchral church' it would seem), though it showed radiating chapels, was not a 'Greek cross,' but neither is that particular form of the essence of the innovation nor perhaps a necessary deduction from the texts as to Wilfrid's rotunda. ¶ There may be peremptory reasons for dismissing St. Peter's and St. Andrew's, and seeking precedents for Wilfrid's combination in other quarters; but it is certainly subject for surprise that in a book like this there is not even an allusion to a point which seems naturally suggested by the very sources quoted. It is of course proper to be alive to the existence of possible precedents for Saxon builders, and possible sources of their inspiration, in North Africa or Ravenna, or the lands where the 'Greek cross' is a native product, or at Milan, or in Gaul; but the Christian Anglo-Saxon folk, clergy and laity, being what they were, it seems a dictate of plain good sense to look for such precedents, such sources of inspiration, first of all, in or about Rome itself, and have eyes open and attention alert for hints from that quarter. ¶ It would be out of place here to notice at length the first or 'historical' volume. The idea underlying it is sound; for after all the art is the outcome of the life; but then it must be the life of the times and people rightly apprehended. This volume evinces much discursiveness and perhaps a somewhat excessive variety of interests, a fondness for taking views of many large subjects, home and foreign, at wide range, and for emphasizing the continuity, the unity, of past and present. A very slight indication in the past is apt to suggest a very large and concrete analogy in the present. A notice, for instance, by Gregory of Tours that the wife of a Gaulish bishop of the latter part of the fifth century superintended the ornamentation of a church she had founded suggests the observation that 'in the early days of the church the clergy, whatever their grade, lived much as the modern Pro-

testant bishop and canon and parish clergyman live at present. Bishops could marry, and their consorts took their share in diocesan work' (I, 127). The volume is written generally in a free, easy, and pleasant style, though evincing not unfrequently familiarity of tone rather than intimacy of acquaintance; sometimes it verges on the picturesque, and there is now and again a tendency to idealize, which finds, for instance, in the seventh and eighth century a 'paradisaical condition of rural Christianity' for England. The foot of the pages is furnished with an apparatus of learned reference, among which is a fair sprinkling of quite recent books. It is true that it is good to have read 'Hauck' or 'Imbart de la Tour,' but it is better still to have learnt from such writers the lesson of circumspection and thoroughness in historical work, and what I may call a just measure of force. The first chapter is written in an attractive way; the account of the old Kentish cottage, especially, is interesting. Chapters II and III may be a solid contribution to the subject (on which I do not feel qualified to speak) of roads and means of communication, etc., in Saxon England. But the rest of the volume strikes me as generally lacking in the requisite background of knowledge. Even in the particular matters directly bearing on the proper subject of the book, viz., building in Saxon times, the author's acquaintance with relative documents shows itself curiously scrappy or capricious. If one word may better qualify than another the greater part of this first volume (and, indeed, some parts of the second) it would be, I should say, immaturity.

EDMUND BISHOP.

NINETEENTH CENTURY ART. By D. S. MacColl, Glasgow, James Macletrose and Sons, 1902.

Mr. MacColl's extremely interesting and suggestive survey of the art of the nineteenth century suffers from two obvious drawbacks, the one that the illustrations have little connexion with the text, being merely reproductions of the pictures that happened to come together in the Glasgow loan collection of 1901, and the other that the text itself is written partly for the general cultivated public and partly for painters. The first defect will be remedied, let us hope, in another edition, for this series of brilliant critical studies deserves a better presentation than an unwieldy volume crammed with reproductions of second-rate pictures. But the second defect goes deeper, it pervades the spirit of the whole work. Mr. MacColl, a man of liberal culture, is also a painter. He has evidently never asked himself the searching question, what sort of an audience he is writing for. Sometimes he writes for those whose interest lies in ideas, or in the intellectual or illustrative sides of art, but very frequently what he has to say can have no interest save for the craftsman. The consequence is that both sets of readers are considerably annoyed and distracted by running up against a kind of detail that has little or no interest to them. The man of culture feels as a diner-out might feel at being given the cook-book along with the menu; and the painter, whose interest, as a general rule, is and must be in technique and experiment, feels like a cook about to prepare a *maigre* dinner with Izaak Walton in his hand! ¶It must be confessed, however, that from both points of view Mr. MacColl is so charming a writer that he not only succeeds in making mere paint—'loops of fluid pigment,' and the rest—appear almost significant to the amateur, but doubtless wins the heart of the man of paint to feel that art may legitimately mean something even to the person who does not understand mediums and glazes. Nevertheless the battledore and shuttle-cock play of interests ends by leaving a sense of jolting transitions, of lack of unity, of incompleteness. The reader beginning to enjoy some profound or subtle analysis, or to catch a glimpse of some large aesthetic law, is suddenly pulled up with a jerk against palette, and half tones, and high lights. For instance, in the admirable discussion of Mr. Whistler's art, the author restates freshly the profound but often forgotten platitude that 'Beauty is a stranger, more difficult and precious thing mixed with meaning; meaning more poignant, captivating or overwhelming winged with beauty'; and then we are told that Mr. Whistler's paint is sometimes 'so liquid that the canvas itself must have been held horizontal.' Or again, in his section on Goya, the same paragraph speaks of his control of effects of vast space which give 'a loneliness and intensity to his subject as if it were the only thing in the world,' and then goes on to say that his favourite surface was a red primed canvas, on which he dashed down a 'composition in charcoal or made it out in printers' ink.' ¶This constant shifting of the focus of interest, which Mr. MacColl knows very well how to criticize if a painter or a poet does it, prevents the book from being a really great work. Yet it is so good that we gain the impression that if

the writer would only keep to one point of view he could write criticisms that would really count as a gift to the world's thought. We must leave it to his painter critics to say whether, if he were faithful to the producer's interests, he could be as helpful and enlightening and significant as we are sure he could be if he adhered consistently to the standards of the appreciator. For the latter sort of exposition it is clear that he is endowed as few other living writers. ¶ From what has been said, it will be seen that the book is one which presents peculiar difficulties to the reviewer who desires to set forth in brief the scope of the work. We can do no more than indicate some of the most interesting points. The author begins with a general discussion of the 'Vision of the Century,' whose most marked difference from the past he finds in the fact that 'Nature was added to man in a new proportion,' painters accepting at last 'the full contents of vision as material,' 'all that is given in the coloured camera—reflection of the real world.' This might seem the equivalent of saying that the painter's eye has ceased to be selective; but Mr. MacColl is always pointing out that, in spite of the cries of 'Realism,' and 'Truth to Impression,' and 'Fact of Vision' that animated the art-battles of the last century, no painter can possibly escape the bias of the 'interested or excited vision' that 'affects the forms and colours of the camera-image, so that it differs from a photograph and becomes a picture.' The general scheme of the book, so far as it has one, lies in tracing these latest visions of the world, comparing them with what artists in other ages have set down, and noting how far they are suitable or unsuitable to the inevitable limits of representative art. Just here we find that Mr. MacColl confines himself too closely to the 'limits of canvas and pigments,' for surely the limits of painting as an art may also be stated from the untechnical point of view of the appreciator as well as from that of the creator. His final conclusion is that 'the new painting of sunlight is a convention like the old.' ¶ A good deal of minute discussion of the ways of representing light and shadow follows the setting forth of the general scheme, and then an important but too brief psychological discussion of the part played by *attention* in the painter's world of vision, guiding the eye, with its delicate arrangement of muscles, so that, 'constantly tightening and relaxing, as the process of determining and composing the picture goes on it treats different parts with infinite gradation, not mechanical but significant.' ¶ In the second chapter Mr. MacColl, whose defect as an expounder is that he has too many points of view to make a profound impression with any one, characterizes the three typical attitudes of man towards life as the Olympian, the Titanic and the mystic, and sketches what we wish the rest of his book had kept more clearly before us, the relation of the varying phases of the last century art to these three emotional attitudes. The Olympian, except in David and Ingres, found little expression in the early part of the century, while the Titanic, whose aim was 'to add to the still-life element in form an equivalent of movement, energy, feeling, extreme character, vehement and rebellious passion,' attracted the sympathy of the long line of succession from Goya, Géricault, Delacroix and Daumier down to Rodin and Millet, the latter, it is true, tinged with the mystic spirit of humility and resignation. The thread is lost as the book proceeds, but from Mr. MacColl's thoughtful appreciation of the modern love of landscape as a sort of 'baffled mysticism,' and its characteristic expression in painting as of 'a wistful brooding reverie, not certain of any divine vision, seeking an *escape* for thought,' and his illuminating sentences in this connexion on Maeterlinck and modern music, we may take it that most of the landscape painters are, in his scheme, allied to the 'beatific vision' of the mystic. ¶ It is impossible to speak of all the interesting critical sketches brought together in this book. Among the best are the Delacroix, whose form of 'Impressionism' Mr. MacColl describes as a 'constant pre-occupation with the attempt to give the truth of excited vision, and to preserve in the finished picture the seizing intensity, the bare poignant language of the sketch'; and the Daumier, an artist who was haunted not only by the 'accusing line of satire,' but by 'the terrified, complaining, or astonished look of humanity under heaven—the vague, weighty sense of incongruity.' Equally good is his sketch of Turner, whom he compares to Rembrandt, Turner painting mountain and sea as Rembrandt painted humanity, 'with the same sculpturesque solidity of anatomy firmly grasped, the same wary, infinitely flexible hand for form, so that the eye is surprised and satisfied by every touch.' 'The art of tragic light' is a happy phrase to express some of the best effects of Turner's later work. Constable is treated with great sympathy, and Corot, with his 'unwavering consistency to one mood,' who 'went out

each morning happy to the marriage of his picture-mind with *la belle nature* ('je vais saluer la belle'), is compared to the scrupulous Rousseau, who 'went, the anxious, unhappy lover, with no picture-terms to offer, only a hopeless, all-accepting passion.' The sketch of Millet also is well done, and the Puvis de Chavannes, in whose art 'the gods and heroes survive, not in the pride of life, but wistful, painted as if remembered only.' ¶ Other excellent short studies are the Etty, whose 'admiration of voluptuous form was always at war with a prim, copy-book mind'; and the too much forgotten Alfred Stevens, a laggard of 'the Renaissance, recalling by the spirit and range of his powers those princes of the arts who came thick in sixteenth-century Italy.' If his treatment of Watts is inadequate, it is because he has dealt with him at length elsewhere, but his Burne-Jones is excellent, and his judgement of Millais, 'the complaisant recorder of English character in its own terms,' is fair although severe. Rossetti, whose masterpiece, Lady Lilith, is, by an unusual stroke of luck, reproduced in the volume, is discussed with genuine appreciation. 'Others figure life as a spectacle, a game, a fight, a plot; he figured it as initiation and mystery. But the worship, sacrifice, renunciation, sacrament, salvation, figured as acts in the love, not of God, but of a woman.' At the opposite pole stands Courbet, to whom 'painting was a natural function, like eating or drinking, a sensual taking possession of things by the eye,' and who, in depicting a wave, was content 'to accept the wave's idea of what is the right colour for waves,' and he, too, receives a discriminating treatment. The study on Manet is a trifle too painterish for general interest, although it is by no means devoid of happily descriptive phrases. 'Manet's mind is that joyful heedless mind of summer, beneath or above thought, the intense sensation of life with its lights and colours, coming and going in the head. Criticize his subjects as insignificant and his views as superficial, and you have said nothing to those who adore the radiant surface of the world and behold it in a glory.' ¶ Mr. Whistler, of course, receives a careful study, but the Degas sketch is rather too slight for such a great master of form in movement. The Rodin, on the other hand, strikes us as far too enthusiastic for an artist whose work is stained by essential vulgarity and the snatching at striking but transitory effects. ¶ One of the best things in the book is the far too short introductory essay to Chapter V on 'Landscape in Art.' The comparison of its different 'planes' to the focus of attention in literature is very suggestive. Mr. MacColl's essay on 'Impressionism,' and upon Manet, its most famous exponent, who 'treated water, land, and buildings as so much scaffolding for his effect, seeing the world as the subject of light, the mirror of events in the sky,' is well worth attention. But by the time we have come to the note on the 'Spectral Palette and Optical Mixture' which ends the book, we feel that the intellectual thread has been snapped. The brilliant flashes that gave promise of revealing a path through the thick wood of fortuitous contemporaneity have never become a steady light, and we are left with a sense that the writer is himself too much 'in it,' too keenly interested in the mere craft to make that detached synthesis of the intellectual and aesthetic content of the art he writes about which is the only thing that can permanently interest and instruct the intelligent amateur in reading a work of criticism.

M. L.

A Glance at the Grimani Breviary preserved in St. Mark's library, Venice. 8 pp., and 110 phototypes. 5¾ by 4¼ in. Venice, 1903. 20s.

In 1862 the Venetian firm of A. Perini and Co. published a volume of photographs, 9¼ by 7 in., of the miniatures and illuminations in this breviary, with a text of 300 pages by M. F. Zanotto, containing an historical notice of the volume and careful descriptions of each miniature. Very little was then known about the Netherlandish painters and miniaturists of the fifteenth century, and the authorship of the miniatures in the breviary was assigned as fancy suggested to masters who could not possibly have had any hand in their execution. Since then much has been written about these miniatures in Germany, Belgium and England, but none of these articles, save a paper by Mr. H. Harzen, seems to be known to the author of the notice prefixed to this volume, which gravely relates the apocryphal history, and repeats the impossible attributions contained in M. Zanotto's notice. Antony, the Sicilian, who sold the breviary to Cardinal Grimani, was a dealer whom the author ought not to have confounded with the painter Antonello of Messina. The breviary, so far from having been completed in 1489, was not even commenced until the sixteenth century; was not executed by order of Sixtus IV, but for a canon regular of the order of St. Augustin, who was

affiliated to the third order of St. Francis, and was a resident in the diocese of Venice. Were it not for the prefatory notice, this volume would be a real boon to students unable to acquire the expensive series issued in 1862. As it is, we fear it will mislead many.

W. H. J. W.

CHINESE PORCELAIN. By W. G. Gulland. With Notes by T. J. Larkin. Volume II. Chapman & Hall.

The literature dealing with the subject of Chinese porcelain is by degrees assuming goodly proportions. The latest addition is Mr. Gulland's new volume, which should prove welcome to those who are interested in the subject. Although designated a second volume, it is not, excepting the numbering of the illustrations and pages, a mere continuation of its predecessor, but may rather be regarded as an independent treatise covering the same ground, with an occasional reference to the first volume. The book, in truth, has all the characteristics of a separate work, having its origin in the experiences gained during the compilation of the first volume. If this is the case the result should more than recompense the author for the large amount of time and trouble which must have been involved in completing the original volume, for it may at once be said that the new work is in all respects greatly in advance of the other, and, apart from the whole coloured variety, the account of which is rather meagre, gives within a reasonable space and at a moderate cost the most useful account of Chinese porcelain which has been obtainable up to the present time. ¶Commencing with the period of Hung-che (1488–1506) and ending with that of Kwang-shiu (1875 onwards), the various epochs are dealt with in chronological order. The information throughout is on the whole remarkably accurate, and the amount of space devoted to each period has been fairly allotted with a due regard to proportion. The description of the various types of ware with their decorations is clearly and intelligently given, whilst the allocation to their several periods of the numerous specimens referred to seems to have been wisely done. The historical notes are sufficient without being tedious, and the quotations from recognized authorities have been selected with judgement. ¶The work is profusely illustrated with 411 plates in black and white arranged chronologically; the first representing the historic trenchard bowls (*circa* 1500), the last a piece of modern famille-verte. Although the illustrations cannot lay any claim to artistic merit, they serve adequately the purpose for which they are intended, viz., to give a thoroughly representative series, which cannot fail to be of great service, and which is rendered all the more valuable by the fact that the author has wisely refrained from devoting too many illustrations to the delineation of rare specimens to the exclusion of the more common and representative examples, by the study of which, in the first place, a competent knowledge of Chinese porcelain can only be acquired. ¶It is no small tribute to Mr. Gulland's judgement that he has resisted the temptation to disfigure his pages with inferior coloured plates, such as are met with in some of the more pretentious works on the subject, which largely increase the cost of production and are at the same time worse than valueless for any practical purpose. Mr. Larkin's footnotes scattered throughout the volume are brief, to the point and helpful. ¶It cannot be denied that Mr. Gulland's two volumes together contain an amount of information about Chinese porcelain which has never before been put together in a convenient form. Taken separately, whilst the first volume may be considered essentially a hand-book for the commencing collector, the present work, in addition to providing a reliable book of reference, should, if carefully studied, go far in the making of the connoisseur of the absorbing branch of the collector's art with which it is concerned.

WILLIAM H. BENNETT.

PERIODICALS

REPERTORIUM FÜR KUNST WISSENSCHAFT.—*Petrarca und die Bildende Kunst.*—A review by the prince of Essling of Muntz's book on Petrarch. *Das Stabbuchen auf den Parstellungen des Sposalizio. By Dr. E. von Moeller.*—The question is of the origin of the pictorial motive of the breaking of their barren staves by the unsuccessful suitors at the betrothal of the Virgin. The author shows that this has not been traced to early Christian tradition and that it appears for the first time in art in Giotto's Arena frescoes, from which point on it becomes constant in Italian art. R. E. F.

Ueber die Proportionsgesetze, etc. By Constantin Winterberg.—The fourth part of the author's detailed analysis of Dürer's types of proportion.

The Burlington Magazine, Number VII

¶*Meister Berthold von Nürnberg, ein Glied der Familie Landauer. By Albert Gümbel.*—The author publishes interesting documents in the Nuremberg archives, which prove that Meister Berthold, the leading Nuremberg painter of the early fifteenth century, to whom the Imhof altarpiece in St. Laurence is ascribed, was Berthold Landauer, who died between 1430 and November 1432. Much is recorded about other members of the family, the most interesting of whom were Berthold's son Marcus (*d.* 1468), also a painter, and his grandson Matthäus, founder of the almshouse for which Dürer painted in 1511 the celebrated Adoration of the Holy Trinity, now at Vienna. ¶*Zum Gebetbuche des Kaisers Maximilian. By Heinrich Röttinger.*—The author challenges the accepted attribution of certain groups of marginal drawings in that portion of the prayer-book of Maximilian I which is preserved at Besançon to Hans Dürer and Altdorfer respectively. He would ascribe the pages marked (by a later hand) with the initials H. D. to Altdorfer, while in those hitherto ascribed to Altdorfer himself he recognizes the style of Wolf Huber. These new attributions, to some extent warranted by an undoubted mistake of the same anonymous commentator of the Besançon book, who wrote the initials M. A. (probably meaning Matthias of Aschaffenburg) on the drawings by Jörg Breu, are also supported by numerous comparisons with certified works of the respective masters. If accepted, they will necessitate a revision of the attribution of certain portions of the Triumphal Procession and other woodcut works executed for Maximilian, and they will reduce once more almost to nothing our supposed knowledge of Hans Dürer, which has been based almost entirely on these very drawings at Besançon. This article will inevitably provoke discussion.

C. D.

L'Arte, Fasc. v-vii.—*Maestri Ferraresi del Rinascimento. By A. Venturi.*—The author publishes some pictures from the Santini and Varano collections in Ferrara. A characteristic Cosimo Tura representing the Bd. Giacomo della Marca, and a Deposition which was left unfinished at his death by Ercole Roberti, and subsequently completed in the most florid style of the sixteenth century, are both in the Santini collection. An agitated and feeble Pietà by Ercole di Giulio Grandi, and a death of the Virgin by Baldassare d'Este, are from the duke of Varano's. Ercole Grandi's work is further illustrated by reproductions of his ceiling painting in the Costabili palace, which show him in a more agreeable light than the religious picture does, though even here we cannot quite endorse the author's enthusiasm. There is also reproduced a fine Crucifixion by L'Ortolano which is comparable to the National gallery and Borghese pictures by that artist. The author incidentally makes a number of attributions which must be received with the utmost caution, such as that of the Autumn of the Berlin gallery to Cosimo Tura, the St. Jerome of the Ferrara gallery by Tura to Cossa, the Madonna by Bianchi Ferrari in the Louvre to Pier Ilario Mazzuola, and the profile head of the Correr gallery signed ASP to Ansuino da Forli. *L'Opera di Domenico Gagini. By G. di Marzo and E. Manceri.*—Domenico Gagini, one of the most notable of the sculptors of Sicily, was Lombard by origin, and the authors give a number of documents which establish the period of his activity in Palermo between 1463 and 1492, the year of his death. By the aid of a document the authors are able to prove his authorship of a beautiful Madonna at San Mauro Castelverde, with which several other painted statues in Sicilian churches present close affinities of style. In all these works the influence of Laurana predominates. ¶ Other Sicilian works of art of some interest are described and figured by *Antonio Salinas* in an article on *Monumenti Inediti di Leutini e Noto.* The sarcophagus of the Viceroy Niccolo Speciale can scarcely be, as suggested, by Domenico Gagini. ¶ Among the *Miscellanea* is an interesting account of works of art at Campo di Giove, near Sulmona, which include a remarkable series of paintings of the life of St. Eustace of which the minute reproduction unfortunately affords no sufficient idea.

L'Art.—This number is devoted mainly to theatrical and musical topics, but it contains a short account by M. Guyet of the excavations at Antinoe, and some good reproductions of drawings by Elie Delaunay.

Gazette des Beaux Arts, August.—*Le Premier Livre Xylographique Italien. By the prince of Essling.*—Eighteen scenes from the Passion, coloured by hand, in a block book now in the cabinet of prints at Berlin, are recognized by the author as having been cut down and used again to illustrate the ' Devote Meditationi sopra

la Passione,' printed at Venice in 1487, of which three copies exist. Dr. Kristeller has already described the block book at Berlin ('Jahrbuch der K. K. Preuss. Kunstsammlungen, 1901, fasc. III), and the prince of Essling agrees with him in thinking that the blocks were executed by Venetian artists, circa 1450. In spite of the generally northern and gothic appearance of the design, their Venetian origin is proclaimed by a number of details, and the author points out that they show closer affinities with early Venetian sculpture as seen in the works of the Massegne than with the work of pictorial designers. *Suvée et ses amis à l'École de Rome. By Henry Lemonnier.*—Joseph Benoît Suvée (b. 1743) was not a particularly remarkable artist, but as the director of the French school at Rome at the time when it was established in the villa Medici, 1803–4, he was representative of the mediocre and colourless period when the inspiration of the eighteenth-century style had waned, and David had not yet forced new convictions upon his contemporaries. *La Collection Dutuit. Les Antiquités. By Max Collignon*—Among the most remarkable of the antiquities which M. Dutuit collected without any particular method, is the splendid fifth-century Greek terra-cotta plaque representing Electra and Orestes before the tomb of Agamemnon. Among the vases the author notices one, the base of which is formed by a group of a negro struggling with a crocodile, which is, however, by no means one of the finest renderings of the negro type in Greek vases. Far better is the ram's head rhyton which is figured. ¶ Among the bronzes is an archaic Zeus, which is signed with the artist's name, Hybrisstas, and which is a remarkable specimen of the early Dorian school of sculpture. The elegant Hermes found at the Fins d'Annecy is a somewhat late and sophisticated rendering of a Polykleitan statue taken, perhaps, from the lost Hermes. Among the well-known pieces which the collection contains, are the statuette of a tragic actor with ivory incrustation, and the silver patera with a relief of Venus and two *amorini*, which was part of the treasure found on the Esquiline in 1793, and of which the British museum contains all the other pieces. ¶ Two admirable reproductions of miniatures from the 'Grandes Chroniques de Saint Denys' illustrate M. Reinach's article in the July number, and still further bear out his remarks about the influence on the artist of Dirk Bouts. *Les Faïences de Marseille au XVIII^me^ Siècle. By Ferdinand Servian.*—The industry developed into an art towards the end of the seventeenth century, and continued increasing in reputation and skill till the Revolution almost completely put an end to it. The author has discovered no less than thirty-one potteries in Marseilles during the eighteenth century. He describes the characteristics and marks of the more important ones. *Victor Hugo, Artiste (Second and concluding article). By E. Bertaux.*—The article deals with Victor Hugo's ideas of decoration as carried out by him in his Guernsey house. Something of his visionary power comes out in his rude and vigorous pen and ink sketches, but in his decorative work only the florid exuberance of his taste and a certain puerile jocularity are apparent. Most of his efforts in carved woodwork are fit rather for a bazaar than a museum.

Rassegna d'Arte.—*Un affresco di Domenico Alfani. By O. Scalvanti.*—A fresco of the Madonna in glory and Saints, attributed on the authority of Mariotti to an Alfani. The author shows from the date 1525 that this must have been Domenico, the father of Orazio Alfani. *Bannafa da Modena. By Giulio Bertoni and Emilio P. Vicini.*—The authors have discovered several documents which throw fresh light on the life of this artist. He was born in Modena of parents who had come two generations before from Milan. He went from Modena to Genoa, where he was naturally known as da Modena. In 1480 he went to Pisa to paint the story of St. Ranieri; he passed through Modena on his way. The last document we have in which he is mentioned is of 1483, when he was again in Genoa.

The Architectural Review.—*Philae. By Ronald P. Jones.*—A beautifully illustrated article describing the peculiarities of the Ptolemaic style, of which the remains at Philae are such fine examples. The author evidently fears the worst results from the annual submersion of the foundations due to the new barrage. *English Mediaeval figure-sculpture, Chap. VI. By E. S. Prior and Arthur Gardner.*—The authors have arrived at the culminating period of English figure-sculpture, and the angel of which they give a figure from the north transept of Westminster abbey is comparable to the finest Greek sculpture. How it comes that this figure exists only in a cast the authors do not explain, but it suggests comparatively recent vandalism. It is a little

disappointing to find so slight an attempt to estimate the amount of French influence on English forms of this period, and to estimate what it was that the English race contributed. We suspect that in the Westminster angels French influence is unusually strong. *The New Gare d'Orléans, Paris.*—A note with full illustrations on this one of the most successful attempts to design a station. It is neither an ornamented barn nor, what is worse, a temple or church turned into a station as an afterthought.

R. E. F.

The Ancestor, No. VI, July.—This is an excellent number of the always welcome quarterly, and, like its predecessors, contains so much of general interest to all cultivated people that even he who skips the more severely archaeological and genealogical articles will find that he has more than the value of his five shillings. It is a cheering sign that such a periodical has obtained an assured position in so short a time; the fact is a proof that there are still some who value accuracy, solid learning, and genuine criticism. The matters treated in *The Ancestor* do not come strictly within the scope of The Burlington Magazine, but art and archaeology have this in common, that both are the chosen field of the smatterer and the scribbler posing as an authority; for it is generally recognized that for writing about matters of art or archaeology a knowledge of the subject is an altogether superfluous qualification. So at least one gathers from the ordinary review of any book dealing with an artistic or archaeological subject, and from that girding at criticism which is but a cloke for ignorance and springs from the jealous distrust of learning so common among the half-educated. ¶*A propos* of *The Ancestor* itself, a reviewer in a daily paper remarked the other day that the pointing out of other people's mistakes is a mean man's game; which is to say that the gentlemen —and ladies—whose mistakes are exposed find the process unpleasant. But it may nevertheless be salutary, and, unless we are to be wholly swamped in the flood of inaccuracy, it is a public duty. If people persist in writing about abstruse matters which they have not taken the trouble to study they deserve no mercy; and if *The Ancestor* succeeds in silencing some of the heraldic and archaeological charlatans who feed the public with fictions masquerading as facts so much the better. Who but Mr. W. P. W. Phillimore can object to the editor's article in the present number on 'The Genuinely Armigerous Person,' which we should say disposes once and for all of the theories of which Mr. Fox-Davies is the chief exponent, did we not know that such theories survive every exposure, since they are independent of facts: Among the other contents the interesting series of portraits belonging to the Society of Antiquaries and the notes on the Montagu monument at Salisbury appeal to us particularly; they are accompanied by excellent reproductions. The Brays of Shere, Buxton of Shadwell Court, the Wedderburns of Dundee, the Greystones, the Nevills, and Giffard of Fonthill Giffard are among the families whose history is dealt with, the last-named by Mr. Round, who also contributes papers on Castle-Guard and 'The Value of Ancient Deeds.'

FOREIGN CORRESPONDENCE

FROM BELGIUM[1]

I.—Brussels

The Greek antiquities section of the Cinquantenaire museum is the richer by a very interesting fragment of sculpture, a torso found in 1900 at Smyrna, in the course of some repairs that were being carried out in a house in the Turkish quarter of the town. This fragment is 95 cm. in height; the marble is very clear, is of Asiatic origin and probably comes from the Synnada quarries. The work represents the trunk of a young man, clad in a simple chlamys flung over his shoulders. The end of the cloak, hanging down his back, is brought up over his left arm which is broken. The chest and abdomen are bare. To the upper part of the arm is still attached the point of the scabbard of a sword which the figure held by the hilt. This shows that the statue represented a warrior. ¶This marble resembles a series of other antique statues of which the most famous fragment is a torso, since restored as a Mars, in the Lateran museum in Rome. The workmanship of the Brussels fragment seems superior to that of the other replicas known to us. The undraped lines are supple and harmonious; the body is vigorous; the folds of the cloak are treated with the ease and freedom of the great traditions. ¶Among the objects of art acquired by the same museum is a holy-water basin, in varnished terra-cotta. The basin is of rectangular shape, decorated with pro-

[1] Translated by A. Teixeira de Mattos.

jecting chevrons, festoons and, at the corners, small interlaced columns. The Virgin holding the Child Jesus is placed in an arch surmounted by three baskets of fruit. The whole is surrounded by an architectural design consisting of a broken pediment supported on either side by four pillars. ¶ This holy-water basin recalls the Thourout products in appearance. The details of its ornamentation undoubtedly prove it to belong to the seventeenth century. The style is very different from that of the Madonna. The latter figure has a gothic character, which contrasts strongly with the massive architecture in which it is framed. It is a rather clumsy copy of the image of our Lady of Foy-lez-Dinant, discovered in 1609 in an oak where it had been for many generations covered and hidden by the bark of the tree. We know that the Foy statuette, modelled in hard clay, came from a factory at Utrecht, and that it dates back to the beginning of the fifteenth century. This image was repeated and imitated from the seventeenth century onwards, a fact which explains the difference in style between the ornamentation of the holy-water basin and the figure of the Virgin. It is an interesting specimen of technical anachronism, due to a religious respect for a miraculous figure of which the gothic character is exactly repeated in copies made for the edification of the faithful.

II.—Tongres

The workmen engaged in laying the pipes for a water-supply at Tongres have discovered a hypocaust in a good state of preservation. The hypocaust consisted of a cellar in which small pillars of equal height supported a brick pavement forming the groundwork of the floor of the rooms above. The heat, circulating in the cellar among the pillars, uniformly warmed the pavement and, consequently, the room. Moreover, the hot air was able to circulate in still higher regions, and to spread through every part of the rooms by means of square terra-cotta pipes built into the wall. Vertical pipes went down into the hypocaust, while horizontal pipes ran round the various apartments. These pipes communicated with one another by means not only of their upper and lower extremities, but also of holes effected in their sides. The stoves of the hypocaust were generally built of bricks; their opening, the height and diameter of which varied between 18 inches and 3 feet, resembled the aperture of an oven. They communicated with the cellar of the hypocaust by means of a stonework conduit which was often very narrow and from 2 to 4 feet in length. The current which distributed the heat through the hypocaust was probably caused by the ascent of the caloric through the terra-cotta pipes contained in the thickness of the walls, several of which served as a conduit for the discharge of the smoke. ¶ The hypocaust discovered at Tongres has a cellar measuring 8 m. 75 long by 7 m. wide. The pillars are round; they are 50 to 60 cm. apart; they measure 75 cm. in height. Between the small columns were found the remains of a coin of Constantine, which takes us back to the fourth century. An effort will be made to preserve these relics of antiquity under a metal platform covered by a thick layer of concrete, above which the pavement will be restored. R. Petrucci.

FROM HOLLAND

Amsterdam

In July last the Ryksmuseum acquired at the Fiévez sale, in Brussels, a triptych of medium size, rightly ascribed in the catalogue of the sale to the Maître d'Oultremont. Any defect in this picture as regards its artistic merits is fully made up for by its great value as a document. To begin with, the donor, represented on one of the wings, is one of the Haarlem family called Spyar van Woerden, which is proved by his coat of arms painted on the back; next comes the interesting fact that the centre is a rather free copy of the famous picture in the Vienna gallery by Geertje van Sint Jans, representing Christ being taken down from the cross. This last picture, about the only one of which Geertje's authorship is documentally proved, was executed for St. John's church at Haarlem. Now these two facts greatly increase the probability of a supposition made by a Dutch art-critic some years ago, when the Brussels museum purchased its great altarpiece from the church at Oultremont. This critic suggested that the author of that altarpiece, then *faute de mieux* baptized with the newly-invented name of Maître d'Oultremont, might be J. Mostaert, an artist of Haarlem (1474–1556). The director of the Ryksmuseum, Jhr. van Riemsdyk, has ascribed the triptych, in the new edition of the catalogue now in preparation, to Mostaert. ¶ The same gallery has also acquired a very fine and interesting picture by Cornelis Busschop (1630–74), of whose work but little is known. The picture is signed and dated 1667. It is painted in very soft colours, and its subject is a typical Dutch one in the style of Pieter de Hoogh, a seated girl, dressed in blue and red, peeling apples in the open doorway of a large Dutch house; behind the open door is a nice perspective of a vestibule and other rooms; to the left another doorway, offering a view of a yard with the profile of another great house. A large canvas, rightly ascribed some time ago by Jhr. Six to A. van Everdingen, was recently restored. This picture represents a site in Sweden with the famous cannon-foundery called Julitabroek, the property of the well-known Dutch families Trip and de Geer. It is of great interest, partly because Julitabroek has quite disappeared (living people at the spot could not even remember its name), and partly because it is another indication that van Everdingen travelled in Norway and Sweden.

F. L.

FROM ITALY.

According to several papers an exhibition of early Sienese works of art, to be held at Siena during the first few months of next year, is under contemplation. As the Italian authorities—both the minister and Signor Fiorilli, the chief of the fine arts department—have promised to interest themselves personally in the scheme, we may certainly hope that an exhibition so interesting and attractive, alike to students and amateurs, will prove to be practicable. In Rome, the excavations which Signor Boni has been conducting, are still going on, and have resulted in the discovery of the base of an equestrian statue by Domiziano (*Tribuna*). ¶Count Gregory Stroganoff, the great collector, who has been settled in Rome for many years, has presented an ivory panel, covered with figurative representations, which once formed part of the episcopal chair of St. Maximian at Ravenna to the ministers; who, in their turn, have been at the pains to restore this valuable fragment to its original position (*Tribuna*). ¶News of the greatest interest comes to us from Venice. The enormous canvas of Tintoretto's Paradise, which hangs in the hall of the great council in the doge's palace, has been recently carefully detached from the wall. This has been done on account of its requiring to be mended and cleaned, the dirt upon it being so thick that much of its beauty could only be guessed at. Under the heavy wooden frame upon which this painting was stretched, the fresco of Guariento, which for 300 years decorated this part of the building, was hidden. It has been once more brought to light, and is in comparatively good condition. It represents the coronation of our Lady, surrounded by angels, evangelists, patriarchs and prophets. For more than 300 years no human being has seen this work, which was executed between 1365 and 1367, and is of fundamental importance in the history of the development of Venetian art. The composition was only vaguely preserved to us in a few old engravings. It is intended to remove the fresco from the wall in order to make it permanently accessible for study and examination. We hope soon to be able to give the readers of THE BURLINGTON MAGAZINE more exact details and some reproductions of the work.

G. G.

LETTER TO THE EDITOR

A PAINTING OF THE INVENTION OF THE CROSS

To the Editor of THE BURLINGTON MAGAZINE.

SIR,

With reference to the painting representing the Invention of the true Cross and the restoration to life of the maiden being brought out of the city for burial, purchased by the Louvre and stated by M. de Rorthays (GAZETTE, p. 163) to be by an artist of the French school of Valenciennes, I should like to point out that at the beginning of the last century it was traditionally said to be by Jodoc (van Wassenhove) of Ghent, the master who in 1468–70 painted the picture of the Last Supper in the church of St. Agatha at Urbino. It was engraved by Ch. Onghena when in the collection of M. d'Huyvetter; at his sale it was bought by M. Haest, of Antwerp, for 460 francs. The polyptych of St. Bertin was brought from St. Omer's to London, but having failed to find a purchaser here was exported and sold to the king of Holland. It is now at Wied, with the exception of the two uppermost panels, which I discovered in the store-room of the South Kensington museum; these are now in the National gallery. This polyptych may be by Simon Marmion; but if so, the other four pictures mentioned by your correspondent cannot be, as they are very dissimilar. Just now the French, who have at last recognized the merits of the fifteenth-century painters, apparently wish to claim as French the works of the Netherlanders, who in large numbers settled throughout the greater part of France. The painting in Sir Charles Turner's possession, referred to as exhibited at Bruges, bore the number 256, not 202 as stated.

Yours faithfully,

W. H. J. WEALE.

THE BURLINGTON GAZETTE

BEING THE SUPPLEMENT TO
THE BURLINGTON MAGAZINE FOR CONNOISSEURS
FOR NOVEMBER 1903

THE PICTURE SALES OF LAST SEASON

NEVER perhaps, within the recollection of the oldest frequenter of the auction rooms of London, has there been a season more barren of important picture sales than that which opened in October of last year and came to a close at the end of July. It is now several years since a truly great collection, worthy to rank as such both by the number and the quality of its several items, came under the hammer of a London auctioneer; but last season must take a position of inferiority by reason of the extreme rarity in the sale room of even isolated paintings capable of being judged by the highest standards. This remarkable penury extended to all periods and to all schools, so that upon reviewing the sales of the entire season one could almost count upon the fingers of one hand the pictures which can fairly claim a place in the highest class.

The causes of this state of affairs are by no means easy to define: chance, no doubt, is an important factor; death has not removed any great collector within the last year, thus causing his accumulated treasures to be scattered under the hammer; nor has any sudden financial crash thrown into the market any notable gathering of works of art. It must also be remembered that in recent years an immense number of fine pictures have either crossed the Atlantic or come into the possession of men in this country who, having made large and rapid fortunes, are capable of resisting the temptation to turn into money their enormously valuable belongings. Thus, such of the greatest works of art in Great Britain as are not rendered inalienable by family settlements, are now, for the most part, held by strong hands from which they are not to be easily dislodged.

The scarcity of really fine things, resultant from these causes, has had the natural effect of increasing prices to an unprecedented degree; never in the history of the world, even taking into account the diminished purchasing power of money—never have works of art attained the phenomenal values which in many cases they hold to-day. Would only that the highest prices might always coincide with the highest artistic merit! Absurdly exaggerated sums are too often paid for works of comparatively inferior quality because they were painted by an artist whom fashion momentarily upholds, and on the other hand a masterpiece by a great but unfashionable man may go by amid bidding far less enthusiastic. An example in point occurred at Christie's on May 23, when a second-rate portrait of a lady by Romney was sold amid great excitement for 9,400 guineas, and, in the same sale, Lord Wimborne's superb Paul Veronese fetched only 6,000 guineas. But then the post-raphaelite masters of the Italian schools are at the moment out of favour, whilst there seems no limit to the sums that the wealthy are willing to give for portraits of pretty ladies by the English painters of a hundred years ago. Far be it from my mind to decry the merits of the artists who constitute the sole glory of British art; the best productions of several amongst them could hardly be overpraised; but I cannot withhold a protest at the apparent loss of all sense of proportion when a work of secondary quality is raised by unreasoning fashion upon a pedestal from which a true masterpiece is debarred.

Truly no finer work of art, regarded purely as such from the critical as opposed to the commercial standpoint, was offered in public sale during the entire season than this picture of Venus and Mars by Paul Caliari of Verona. It was the gem of the exhibition of old masters only last winter at Burlington House, and all art lovers must regret that it cannot be permanently guarded on either side, as it was on that occasion, by the wonderful Tintorettos from Hampton Court. A word of thanks may here be fittingly accorded to the authorities who have now placed these two works of the great Venetian in the National gallery, where they are far more accessible to students than they were in Cardinal Wolsey's riverside palace. More elegant even than Titian, richer in colour and in wealth of ornament than Tintoretto, Paul Veronese is seen at his best in the Venus and Mars. His amazingly skilful drawing, his gorgeous colour, his incomparable science of balance and harmonious composition, are exemplified here in a manner which is equalled only by the elevation and nobility of the conception. On the right, Mars, clad in richest armour with a cloak hanging in great folds over his shoulder, is seated on a pedestal; by his side, leaning her left arm upon him, stands the nude, voluptuous figure

of Venus, the admirable lines of her body and the dazzling fairness of her skin in striking contrast with the swarthy god of war. A cupid on the left is mischievously twining a ribbon round their legs whilst another on the right keeps back the god's charger with his sword. The figures are life-size and stand out against a landscape and architectural background; on the base of the pedestal the signature 'Pavlvs Veronensis f.' is visible.

The only other Italian picture of importance offered during the season occurred on the same day. It is Titian's portrait of George Cornaro, a masterly work which once hung at Castle Howard in the collection of the earl of Carlisle, whence it passed to New York into the possession of Mr. E. F. Milliken. An exception, alas! too rare, among its companions in exile, this fine picture found its way back to the old world, to be met, however, with but a cold reception, as it failed to find a buyer at 4,500 gns. Perhaps I may be allowed simply to remark, without making any invidious comparisons, that a few weeks previously a sum larger by over 1,000 gns. was cheerfully given for an Alma Tadema. With a passing reference to the attractive group of works by a later Venetian painter, Francis Guardi, included in the sale of Lady Turner's collection on February 21, in which the artist rendered with his usual charm and brilliance the play of light on the canals and buildings of his native city, we may close this review, so far as the Italian school is concerned.

A single work worthy of mention represented the Spanish school of the seventeenth century; this is The Supper at Emmaus, a highly interesting early example of Velasquez, which was sold for 300 gns. at Christie's on April 25. The picture was fully described and illustrated in THE BURLINGTON GAZETTE for May (p. 47).

Although no work of a sensational character belonging to the Dutch and Flemish schools of the seventeenth century has made its appearance in the sale room throughout the season, there has been a certain number of pictures of good quality and unmistakable authenticity, which, as was only to be expected, fetched good prices. The primitives were totally unrepresented, as well as the greatest masters of the golden period of the Netherlands, to mention only Rembrandt, Hals, Rubens, and van Dyck; but several of the famous *petits maîtres* were more than once in evidence. The picture which reached the biggest price in this section was the highly finished example by Paul Potter, described in Smith's *catalogue raisonné* (no. 49), under the title of Peasants Dancing to the Sound of a Pipe, the property of an anonymous owner, sold on April 25 for 2,700 gns. This work, although it cannot rank with Paul Potter's finest achievements, must be granted an undisputed place among the rare productions of the great cattle-painter, whose career was cut short at the early age of twenty-nine.

The beautiful, though small, collection of old masters belonging to Lady Turner, dispersed on February 21, was chiefly remarkable for the very equal average of excellence of its items; it contained no special gem and included only fourteen pictures of the Dutch school, but nearly all of these were sound and well-selected examples of their respective authors, forming a homogeneous whole in pleasing contrast with the unwieldy gatherings of works good, bad and indifferent with which one so often meets. Nothing is more difficult to impress upon the mind of the young and enthusiastic collector than the fact that it is far preferable that he should buy one or two really good pictures in a year, rather than a considerable number of whose excellence he is not absolutely convinced. This charming little collection, which it took Sir Edward Page Turner some fifteen years to get together, included two fine panels by Wouwerman, A Conflict of Cavalry, which fetched 600 gns., and A Party halting at a Cottage, 880 gns.; two small landscapes by J. Wynants with figures by Adrian van de Velde sold for 410 gns. and 350 gns.; A Woman washing her feet at a Brook, by Adrian van de Velde, 350 gns.; A Girl at a Window, by Gerard Dow, of fine quality but in bad condition, 340 gns.; a picture of dead game, by J. Fyt, 220 gns.; and an excellent work in the early 'Terburg' manner of Gaspar Netscher, showing an interior with portraits of a lady, a gentleman and a child, 370 gns.

Only a few more pictures of the Dutch school, sold at various times during the season, need be mentioned. On January 24 a striking and vigorous portrait of Herrman Boerhaave, in a black dress with white lace collar and cuffs, by Daniel Mytens, was sold for 800 guineas. Mytens, it will be remembered, worked in England under James I and Charles I and reigned supreme in the favour of the court until the arrival in this country of so formidable a rival as van Dyck. Messrs. Robinson and Fisher sold on March 12, for 285 guineas, a brilliant still-life by Snyders, a large gallery work showing fruit and dead game. At Christie's on May 9 a frozen river scene with buildings and numerous figures by Aart Van der Neer, from the collection of Mr. H. P. Cunliffe, fetched 1,100 gns.

Passing to the eighteenth century, we find the French school chiefly illustrated by the collection of Mr. Reginald Vaile, dispersed on May 23. Mr. Vaile had been buying pictures for a very few years, and unfortunately his collection showed many traces of having been hastily brought together. He had not had time to submit it to that sifting process by which alone an amateur may perfect his collection, be the objects of his predilection books or pictures, prints or postage stamps: by which he is enabled in the course of time and as opportunity offers, aided also by the natural growth of his knowledge and the development of his taste, to prune out doubt-

ful or unsatisfactory specimens in order to replace them by more desirable examples. To this sifting phase of collecting, which is perhaps the most fascinating, and by which the man who has become a connoisseur may in the maturity of his judgement repair the almost unavoidable mistakes of his novitiate, Mr. Vaile had not arrived at the time he decided to part with his pictures; and, consequently, although there was not a little to admire in his collection, there was also much to criticize and to condemn. Having recently devoted much space here to the Vaile pictures, I shall do no more now than recall the principal items of the sale. First must be mentioned the set of four large and striking decorative panels by François Boucher, entitled respectively The Fortune Teller, The Love Message, Love's Offering, and Evening, which were sold together for 22,300 gns., and which form a splendid example of the decorative art of the period. There was a good Pater, Pleasures of the Country, which fetched 2,000 gns., and Strolling Musicians, sold for 2,500 gns., is a plausible Lancret. Among the portraits, the best were the magnificent pair by Largillière of Monsieur and Madame de Noirmont, which reached 2,500 gns. and 1,250 gns. respectively, and Drouais' charming and refined Madame du Barry, 2,000 gns. A certain number of pictures in this collection, some of which fetched considerable sums, were of at least doubtful anthenticity.

In the Page Turner collection, which I have already had occasion to mention, were to be found a few excellent French paintings of the eighteenth century, notably a pair of pastoral landscapes by Boucher, sold for 820 gns. and 760 gns., and a small portrait of Elizabeth duchess of Parma, by Nattier, 850 gns.; this is a delightful replica on a reduced scale of the picture at Versailles. Mention must also be made of a set of twelve illustrations in charcoal and wash, by Fragonard, which figured in a very unimportant sale on March 23, and which, having attracted very little attention when on view, caused general surprise by fetching 1,850 gns.

As was only to be expected, there has been no falling off this year in the favour with which the masters of the English school of the eighteenth century are looked upon in this country; indeed, the keen demand for their productions has spread not only to America but also to the continent of Europe, and it is noteworthy that the highest price this season, 9,400 gns., was paid by a Paris dealer for a portrait of Mrs. Blair by Romney, sold on May 23, from the collection of Mr. E. W. Beckett, M.P. It may be objected that Raeburn's full-length of Sir John Sinclair was knocked down at Willis's rooms for a higher figure two days previously, but the price in this instance was in all probability merely nominal. The real sensation of the year was, however, produced by the sale at Christie's, on May 23, of a hitherto unknown Gainsborough, a half-length portrait, in a very dirty and somewhat battered condition, of a beautiful young woman, for which the bidding only stopped at 9,000 gns. A full-page reproduction of this now notorious picture is to be found in the July number of THE BURLINGTON GAZETTE, p. 115. Several other works by Gainsborough found their way into the sale room during the last ten months. Quite at the beginning of the season, on December 6 of last year, a three-quarter length portrait group of the artist's two daughters, Mrs. Lane and Miss Gainsborough standing, in a landscape, with drawing portfolios before an antique statue, was sold for 5,600 gns. This is a very early work of the master, and although the composition is full of skill, the technique shows marked inferiority to that of his mature period. Some idea of the increased value of pictures of this school may be gathered from the fact that this same portrait fetched 112 gns. in 1864, and no more than 211 gns. so recently as 1888. Of the four male portraits by the same painter, which appeared at various times, the most important was the full-length of Captain Wade, from the Bath assembly rooms, which on July 18 failed to attract a bid higher than 2,100 gns., and so did not change hands. The oval half-length of Mr. Ozier, the property of Mr. E. W. Beckett, fetched 2,150 gns. on May 23, and a somewhat unsatisfactory portrait of an unknown gentleman was sold for 980 gns. on July 11. A very curious picture by Gainsborough is the portrait of the negro Ignatius Sancho, painted at Bath in an hour and forty minutes, November 29, 1768, and engraved by Bartolozzi as a frontispiece to Sancho's 'Letters'; it was sold on January 24 for only 100 gns.

The Picture Sales of Last Season

Male portraits also constituted the majority of works by Sir Joshua Reynolds sold during the season; of these, there appeared none finer or more interesting to the student of his art than the two life-size full-length portraits of the eighth and ninth earls of Westmoreland, which belonged to the dean of Wells and were sold on May 23 for 2,100 gns. and 1,250 gns. respectively. The former especially, in a rose-coloured velvet costume, is a marvel of rich yet subdued colouring, and with its strongly characterized features and powerful landscape background can vie, regarded purely as a work of art, with almost any achievement of the master. The two three-quarter length portraits of Colonel Charles Churchill (sold March 14 for 480 gns.) and of Francis marquess of Tavistock (sold July 11 for 1,150 gns.) were painted by Sir Joshua in 1755 and 1766 respectively, and both exhibit that faded appearance of the majority of the painter's works in his early and middle period. This is also noticeable in the pair of half-lengths of Mr. and Mrs. Hillersdon, which were sold on April 25, the lady for 950 gns. and her husband for 235 gns. On the same day another Reynolds, the portrait of Kitty Fisher, fetched only 380 gns. owing to its bad state of preservation.

No important work of Romney appeared this year, apart from the portrait of Mrs. Blair, already alluded to; one may, however, record in the same sale an early work, portrait of Miss Sneyd reading a book, which was undoubtedly cheap at 650 gns.; and also the striking three-quarter length of Sir Archibald Campbell of Inverneil, sold for 800 gns. on April 25. Hoppner and Lawrence have both been unrepresented by any work worthy of record. By Raeburn, a pair of half-length portraits came up at Willis's rooms on November 13; the lady, Miss Lilias Campbell of Inverawe, seated in a landscape, leaning against a tree with her hands folded, in white dress with mauve sash and powdered hair, fetched 1,800 gns.; whilst the companion, a gentleman in blue coat with white tie and powdered hair, excited no competition beyond 100 gns., nothing justifying this huge discrepancy of value except the difference of sex. A charming picture by the same Scotch master, showing Miss Isabella Brown, a pretty little girl in a white frock, was sold for 2,600 gns. at Christie's on May 23.

So far as modern pictures are concerned, the bulkiest collection which came under the hammer was the Gambart. The sale, which occupied two days (May 2 and 4), realized a total of £31,000, nearly half of that sum being brought by five pictures by Alma Tadema, Rosa Bonheur and Meissonier. Tadema's Dedication to Bacchus, a work in the artist's most appreciated manner, fetched 5,600 gns., and 2,500 gns. was given for The Picture Gallery, a much larger work in his earlier style. On the Alert and A Foraging Party by Rosa Bonheur were sold for 3,100 gns. and 1,250 gns. respectively; these are very large canvases showing, the one a stag standing in a forest, the other a company of wild boars seeking for food. The Meissonier, a small portrait of the artist in the costume of a noble Venetian, reached 1,370 gns.

Little need be said here of the majority of sales of modern pictures which occurred this season; very few contained anything to interest the connoisseur; the contemporary English school was represented by works of Leighton, Poynter, Peter Graham, Leader, Cooper, Birket Foster, and others, many of which fetched prices far in excess of their artistic worth. But one cannot pass over in silence the beautiful collection of pictures, chiefly of the modern Dutch school, belonging to Mr. Hamilton Bruce, which was sold on May 16, and which came as a welcome reminder that there exists, even in our own day, a group of artists of sterling worth, amounting in one or two cases to positive genius, who have the courage to be guided only by their own consciousness of what is good and true in art, rather than by the vulgar taste of the philistine public. Matthew Maris was worthily represented by a delightful evocation of the middle ages, rather stupidly entitled He is Coming, which was bought in at 1,900 gns., and by two small landscapes, The Enchanted Castle and Montmartre, sold for 720 gns. and 620 gns. By his brother Jacob there were, among other works pregnant with the soft atmosphere of Holland, an important view of Rotterdam (2,500 gns.), Loading a Barge at the Mouth of a River (1,550 gns.), and A Canal through the Dunes (850 gns.). The same collection included also a few pictures of the Barbizon school, notably a good Corot, The Ruined Castle, which sold for 1,100 gns. Some further examples of this school figured in the collection of Sir Horatio Davies, which was offered on June 27, but included nothing of very high quality. Zuydcoote near Dunkirk, by Corot, reached 1,900 gns., and a landscape with a hay-cart, by the same artist, 780 gns. The works by Daubigny, Diaz, Jules Dupré, and J. F. Millet presented little interest.

On the whole, then, I can only repeat my opening statement that the year has been a remarkably unsatisfactory one to those, students, artists, or amateurs, who look upon the London sale rooms as ever-changing picture galleries, where week by week they may enjoy the sight of pictures of the most various schools filling up the gaps or supplementing the wealth of our national collections. The kaleidoscope has been given the usual number of turns, but the coloured fragments have not fallen into very brilliant patterns.

M. R.

NOTES FROM PARIS[1]

M. Bonnat, president of the council of the national museums, recently sent in his report to the minister of fine-arts on the operations of the museum exchequer during 1902. The value of the purchases amounts to 514,000 fr. in round figures, and I think that it may be interesting to give my readers a few details. The power of figures is, alas, felt even in the pure domain of art! Let me, then, name some of the more important purchases. In the department of paintings and drawings: two portraits by L. David (M. and Mme. Seriziat), 140,000 fr.; a picture by Gerrit van Haarlem, 100,000 fr.; a picture attributed to Mostaert, 22,220 fr.; a picture by van Orley, 14,850 fr. In the department of mediaeval, renaissance and modern sculpture: a statue of Eve, in wood, German school, 20,000 fr.; a portrait of Arnaud d'Andilly, in bronze, 3,000 fr.; a Madonna, in terra-cotta, Alsatian school, 6,000 fr. In the Egyptian antiquities section: the head of a statue, in green granite, 6,000 fr. In the department of mediaeval, renaissance and modern objects of art: a lacquered panel, Ritsuo, Japan, 7,000 fr.; a collection of Japanese objects, 10,466 fr. 50 c.; an Arab lamp and ewer, 25,000 fr.; an eighteenth-century vase, mounted in bronze, 15,000 fr.; the lid of an Arab dish, 5,000 fr. In the Greek and Roman antiquities section: a silver capsula, 10,000 fr. In the department of oriental

[1] Translated by A. Teixeira de Mattos.

antiquities and old pottery: a collection of objects discovered in Rhodes and in Spain, 13,000 fr.; a bronze statuette, 7,000 fr.; a Phoenician statuette, bronze, 4,000 fr.

The picture of which I spoke in the August number, The Finding of the True Cross, has been hung in the Duchâtel room of the Louvre.

In the Luxembourg museum, I may mention the purchase of a picture by the Antwerp painter, P. J. Diercx, The Reading of the Bible, and the gift of a portrait of Théodule Ribot, by himself, presented by his daughter. Eugène Carrière's painting, The dead Christ, was the object of a subscription opened by a group of artists and art-lovers and amounting to 25,000 fr.: the state took part in this to the extent of 7,000 fr. The work has just been given to the Luxembourg museum.

The central union of decorative arts, in the Pavillon de Marsan, where the exhibition of mussulman art was lately held, is exhibiting ten new bindings due to the talent of Messrs. Bretault, Canape, Carayon, David, Durvand, Garidel, Kieffer, Lortic and Noulhac and to the initiative of a Parisian bibliophile, M. Henry Monod, who called on these nine bookbinders and handed them ten illustrated octavo volumes, leaving them absolute liberty as to the execution of the binding, within the limits of a uniform price. In the adjoining room are exhibited the acquisitions of the museum of decorative arts, purchased at the two salons. Here is also a series of etchings and prints, in colours, by Messrs. Helleu, Robbe, A. Besnard, etc., and a very interesting collection of objects of art and tapestries of the middle ages, the renaissance, and the eighteenth century.

The d'Ennery museum will soon be inaugurated. The late Adolphe d'Ennery left to the state his collections of oriental art, the merits of which, for that matter, have given rise to lively discussions. They consist of some six thousand objects. M. Deshayes, the keeper of the museum, has classified them under three headings: furniture; fantastic animals in wood, pottery, and jade; netsukes.

NOTES FROM SAINT-OMER[1]

THE JESUITS' CHURCH.—Among the curious monuments of the renaissance in our district figures the old Jesuits' church at Saint-Omer (Pas-de-Calais). Although the building was begun as late as 1615 and finished in 1636, this edifice, consisting of a very large main fabric separated from the aisles by a series of arcades, offers, in its scheme of decoration, in the carving of the mullions of its windows, and its groined vaults, many details which are often met with in monuments dating to the end of the fourteenth century. On every side of the building, the thrust of the arches is supported by enormous buttresses; the fore-front is flanked by two square towers, ornamented by a superposition of the three orders, an arrangement which occurs in the greater number of the churches erected by the Jesuits in our part of the country. This church, which is interesting because of the very peculiar character of its architecture, was used for divine worship until the great revolution, when it was turned into a riding-school and forage-store, a use to which it continued to be put until 1827, the date of its restoration. It was reconsecrated in the following year, and served as a chapel for the college, now the lycée, of Saint-Omer. The building, which has passed through so many vicissitudes, now again sees its existence threatened. For want of keeping in repair, the neglected and crumbling roofs are leaking, the walls are cracking, the stones falling, and the carvings of the mullions are wearing away. Lately, the town-council of Saint-Omer debated at one of its sittings the question of the demolition of the old chapel, one of the few existing specimens of that interesting transition style which is so well worth studying. The motion for its destruction was rejected by a majority of only two votes! Nevertheless, it was resolved to discuss, at a later date, which portion of the church should be preserved and which abandoned to the house-breaker's pickaxe. It is to be hoped that the commission on historical monuments and the inspector of fine-arts may yet take the necessary steps to spare our province, already so poor in old monuments, a fresh act of vandalism, of which the examples are, unhappily, only too numerous.

[1] Translated by A. Teixeira de Mattos.

NOTES FROM AMSTERDAM

THOUGH the great exhibition held at Amsterdam of works by living masters, to which people had been looking forward with much eagerness, unfortunately turned out to be not so interesting as might have been expected, yet even a severe critic would have discovered among the eight hundred pictures a certain number which displayed high artistic merit; for example, the portrait of two girls by Miss Schwartze, Mesdag's seapiece, Wiggers' moonlit landscape, and other paintings by Rink, Gabriel, de Bock, Bastert, Baertsoen, etc. Some foreign artists of great repute also contributed to it; among whose works may be mentioned the elegant portraits by the celebrated Hungarian painter Laszlo, Hans von Bartel's water-colours, Dutch views by Melchers and Armand Jamar, and a church interior by H. Hermanns.

Another exhibition, of considerably smaller size, was organized in the print department of the Rykmuseum at Amsterdam by its newly appointed director, Mr. E. W. Moes, and was intended to give an idea of the early masters of the Dutch landscape. The series began with a curious print, dated 1543, by an unknown master, who certainly worked under Italian influence; then followed Jerome Cock's interesting landscapes, Breughel's, Hans Bol's, and

Collaert's prints and a long series of other engravings, among which W. Buytewech's highly original works and Brosterhuyzen's attractive little prints strike the visitor at once. It included no masters after the time of van Goyen and only aimed at making those sympathetic artists like Bril, Savery, Van de Velde, Visscher, S. de Vlieger and Molyn better known to the public.

Holland has to deplore the loss of two of its great artists, P. J. C. Gabriel and Paul Rink. Gabriel was one of the first who, like Weissenbruch and Roelofs, violated the conventional rules of the old school, at whose head stood his master, the well-known B. C. Koekkoek. Like a master of the seventeenth century, he understood the poetical charm of the Dutch landscape, and strove, with much success, to render it in his own simple and delicate way. Rink has been the artist who sympathized perhaps most of all with the inhabitants of the typical villages of Volendam and Edam, where he principally got his subjects.

F. L.

THE BRUSSELS MONUMENT TO LABOUR[1]

It is now many years since the sculptor Constantine Meunier, whose powerful work is well known, conceived a plan which he looked upon as the crowning stroke of his artistic life and the culmination of the long efforts by which he had endeavoured to convey the heroic side of modern labour. He first of all executed two large bas-reliefs, The broken Crucible and The Harvest. The first represents a group of workmen striving, with rhythmical movements and a vast amount of expression, to withdraw a broken crucible from a furnace. The second of these bas-reliefs shows the work in the fields at harvest-time, with figures of reapers half-hidden in the mass of the corn. To this first realization, the sculptor gradually added the various fragments which were to complete his work; two new bas-reliefs, The Mine and The Dock-labourers of Antwerp; The Smith, Maternity, The Ancestor, statues intended to stand out in full relief in the general ordonnance; and, lastly, The Sower, which was to crown the whole composition.

It was at first proposed that the monument should be executed by the city of Brussels, the state bearing half the cost. M. Meunier grouped his figures in an architectural sketch which was a little rough and clumsy, but which provided the essential idea that was later to serve Victor Horta, the architect who was called in by M. Meunier. On a huge cube, on the four sides, were the bas-reliefs; at the corners, the statues; on the top, The Sower. M. Horta made a rough model in which, at the top of a series of wide steps, stood the figures, in front of a huge cube of granite adorned, on the four sides, with the bas-reliefs sculptured in the granite itself and surmounted by the figure of The Sower. All the statues were to be executed in bronze. This model was at first exhibited in the studio of M. Meunier, who afterwards organized, at the cercle artistique of Brussels, an exhibition in which he got together the fragments already executed of his work and models of the figures not yet carried out. Upon the official invitation of the minister, M. Meunier added M. Horta's model to the rest.

At the time, it was strongly criticized; and in consequence of these criticisms, the government proposed to M. Meunier to execute all the sculptural part of the monument and to place it in a hall which should be reserved for him in the new palace of the fine-arts. He displayed some hesitation, easily understood, since it was a question of giving up a plan conceived by himself, for the realization of which he had engaged another artist, M. Horta, to whom he had expressed the most unreserved approval of his work. But at last, at the intervention of M. Horta himself, he accepted the solution proposed by the government, and it is under this form that the project has been adopted.

R. Petrucci.

[1] Translated by A. Teixeira de Mattos.

RECENT ART PUBLICATIONS*

ART HISTORY

Girod (P.). L'Art pendant l'âge du Renne. (10 × 7) Paris (L'Humanité Nouvelle), 1 fr. 50.

Beiträge zur Kunstgeschichte Franz Wickhoff gewidmet von einem Kreise von Freunden und Schülern. (11 × 8) Wien (Schroll), 15 marks. Illus.

Löschhorn (H.). Museumsgänge. Eine Einführung in Kunstbetrachtung und Kunstgeschichte. (10 × 7) Leipzig (Velhagen & Klasing), 3 marks. [264 illus.]

Bruck (R.). Friedrich der Weise als Förderer der Kunst (10 × 7) Strassburg (Heitz), 20 marks.
'Studien zur deutschen Kunstgeschichte,' Heft 45. 41 plates.

Mielke (R.). Museen und Sammlungen: ein Beitrag zu ihrer weiteren Entwicklung. 40 pp. (9 × 6) Berlin (Wunder).

Hartmann (S.). A history of American art. 2 vols. (8 × 5) London (Hutchinson), 10s. 6d. net. [66 plates.]

ANTIQUITIES

Petrie (W. M. F.). Abydos. Part II. With a chapter by F. Ll. Griffith. (13 × 10) London (Egypt Exploration Fund: 24th Memoir). [64 plates.]

Dussaud (R.). Notes de mythologie syrienne. Paris (Leroux), 3 fr.

Dussaud (R.) and Macler (F.). Mission dans les régions désertiques de la Syrie moyenne. (10 × 6) Paris (Leroux), 12 fr. [30 plates, map, etc.]

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With 114 reproductions (10 coloured), mostly of Bartels' studies of Dutch fisher-folk. Knachfuss' 'Künstler-Monographien,' LXVII.

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PAINTING

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'Studien zur Deutschen Kunstgeschichte,' 44. The woodcuts of the German edition of the well-known work by the Chevalier de La Tour Landry are reproduced on 46 plates with 24 pp. introductory matter.

DODGSON (C.). Fünf unbeschreibene Holzschnitte Lucas Cranachs. (Jahrbuch der Kgl. Preussischen Kunstsammlungen, XXIV, iii Heft. 1903.)

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COMITATO PRO-PIACENZA. Ricordo della mostra d'arte sacra, settembre-ottobre MCMII. Note di G. Ferrari. (9 × 6) Piacenza (Stab. tip. Piacentino), 1 lira. [26 illustrations.]

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PRINTED FOR THE PROPRIETORS, THE SAVILE PUBLISHING COMPANY, LTD., BY EYRE AND SPOTTISWOODE, HIS MAJESTY'S PRINTERS, DOWNS PARK ROAD, LONDON, N.E.; AND PUBLISHED BY THE SAVILE PUBLISHING COMPANY, LTD., AT THE REGISTERED OFFICE OF THE COMPANY, 14 NEW BURLINGTON STREET, LONDON, W.



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Portrait of Mrs. John Taylor by Thomas Gainsborough:
in the possession of Mr. George W. Taylor.

ERRATUM.

P. 212, col. 2, line 31, *for* S. Tacopo Soprarno,
read S. Jacopo Soprarno.



EXHIBITION OF ENGLISH PORTRAITS OF THE EIGHTEENTH CENTURY IN THE BIRMINGHAM ART GALLERY

THE exhibition of portraits by Reynolds, Gainsborough, Romney, Raeburn, Hoppner, and their contemporaries, now being held in the corporation art gallery, Birmingham, may be regarded as a continuation of the loan collection arranged by Mr. Whitworth Wallis, F.S.A., the director, on similar lines in the same gallery in 1900. The earlier series contained a number of fine examples of these artists which had never been previously exhibited, and Mr. Wallis has been equally successful this year in his search after treasures hidden away from public view in some of the great houses of the country. The arranging of these loan collections grows more difficult year by year. The visitor who walks round a public gallery has little idea of the amount of trouble and anxiety undergone in the getting together of a roomful of pictures of the quality of those now placed at his disposal in Birmingham. It gives an opportunity to connoisseurs in the midland counties to examine works of the very first order by the English masters of the eighteenth century, such as is not likely to occur again for many years; and their thanks are due to the owners of the pictures who have so generously stripped their own walls for the benefit of others. The exhibition, which will remain open until the third week in November, is entirely free to the public, and in this way many thousands of people who cannot possibly afford a visit to London are enabled to make thorough acquaintance with the art of some of the most brilliant painters this country has ever produced. ¶ A noteworthy feature of the collection is the very excellent opportunity it affords of studying the work of John Hoppner, whose portraits are rarely seen on exhibition walls outside London. Of the ten examples of this artist which Mr. Wallis has succeeded in borrowing, five or six are of the very first quality, so that this somewhat uneven painter appears at his best. In such a portrait group as The Daughters of Sir Thomas Frankland, no. 32, from Sir Charles Tennant's collection, Hoppner proves, and proves brilliantly, that he was something more than the best of the imitators of Sir Joshua. The picture is so well known, from both contemporary and modern mezzotint engravings, under the title of The Sisters, that there is no need to describe its composition. It is brilliant in execution, and challenges comparison with Reynolds on all grounds but that of colour, though in the latter it is remarkably fine. The faces have been rendered with great beauty and simplicity. The white of the dresses is only relieved by slight touches of pale blue in sash or hair-ribbon, and the deep red of the cover of the sketching portfolio. The general effect is pale and silvery, with little of the lusciousness of Sir Joshua's paint, except in the landscape background. This, which represents a woodland scene, with a waterfall, distant mountain, and a cloudy sky, is exceptionally good, and proves that Hoppner might have been a painter of landscape second only to Gainsborough. Another fine example of Hoppner's rendering of beautiful girls is Elizabeth Howard, duchess of Rutland, no. 29 (*see illustration*), lent by Mr. W. H. Lever. She was the daughter of the fifth earl of Carlisle, and married John Henry, fifth duke of Rutland, in 1799. This portrait of her was probably painted about that date. She is seated out of doors, with her left arm resting on a stone balustrade, against a landscape background of rich brown and copper-red. The pale slate-blue silk dress, cut very low at the neck, with short loose sleeves of semi-transparent texture, is very simply and broadly rendered,

and the ribbon of the same colour in her hair is an admirable foil to the brown ringlets which curl over her forehead. The painting of the left arm and hand is very admirable, and the whole effect of the portrait delightful. Still finer in its artistic quality is the Elizabeth, countess duchess of Sutherland, no. 68, belonging to the duke of Sutherland, which was painted in 1799, and exhibited in the Academy in that year. The very beautiful portrait of her by Romney, painted some fifteen years earlier, also at Trentham, was included in the Birmingham exhibition three years ago. She was countess of Sutherland in her own right, and married, in 1785, George Granville, Lord Trentham, afterwards second marquess of Stafford, who, in 1833, was created duke of Sutherland, so that she is always called the countess duchess. In this portrait Hoppner seems to have attempted to rival Reynolds in the crowning glory of colour, and though he has not quite equalled him, the result is peculiarly fascinating. ¶ As a study in expression his Mrs. Jordan as Hypolita, no. 11 (*see illustration*), stands out with great vividness. It is painted with a vivacity which was, no doubt, largely owing to his subject. This lively lady, before the close of her first season at Drury Lane in 1785, made a great hit in the character of Hypolita in Colley Cibber's comedy of *She Would and She Would Not, or the Kind Impostor*. This was her most popular 'breeches' part, and she played it all over the country with immense success. Hoppner has seized the sly humour with which she invested it, and the merry twinkle in her brown eyes, with lifelike effect, while the extraordinary head-dress of blue and black, with the bunch of ostrich feathers, adds piquancy to the face. In striking contrast to this vivacious study is the dignified rendering of Warren Hastings, no. 49 (*see illustration*), lent by General David Anderson. This portrait has many admirable qualities, and displays a deeper insight into character than is to be found in much of Hoppner's work. Parts of the canvas display technical skill which might easily be mistaken for the handiwork of Reynolds himself. It is, however, as a representation of a great man, of strong will and character, whose life was spent in ceaseless endeavour for his country, that the portrait makes its chief appeal. It is painted with a directness and dignity, and a personal sympathy, which cause it immediately to arrest the attention even amid so many distinguished works. This portrait, which has never been exhibited before, was bequeathed by Hastings to his godson, Warren Hastings Anderson, second son of David Anderson, of St. Germains, East Lothian, one of the governor-general's most intimate friends, and the grandfather of the present owner of the picture. Another very fine example is the full-length of two boys in a landscape, the Hon. John and Henry Cust, no. 39, sons of Brownlow Cust, first baron Brownlow, lent by Lord Brownlow. The head of each boy, with fair hair falling in ringlets on the shoulders, is most expressive, recalling Romney in the treatment rather than Sir Joshua. The arrangement is most graceful, and the colour scheme, mainly in tones of brown, is quiet but very telling. Among the other Hoppners exhibited there is a very forcible portrait of John Barrow, a gambling friend of George IV, no. 57, lent by Mr. C. A. Barton, an interesting one of William Gifford, the Quarterly reviewer, belonging to Mr. George W. Agnew, and an unfinished portrait of Joseph Haydn, no. 61, in a red velvet coat, seated at the piano, pen in hand, from his majesty's collection. ¶ Another artist who is seen at his finest in this collection is Sir Henry Raeburn. His group of James Harrower of Inzievar, with his Wife and Son, no. 25 (*see illustration*), lent by Mr. Charles George, is an example of the highest quality, of much dignity of conception, and painted with great solidity and directness. In it the strong, manly, unaffected art of Raeburn reaches a point



MRS. [illegible] IN THE POSSESSION OF MR. E. D. STERN



ELIZABETH, DUCHESS OF RUTLAND, BY JOHN HOPPNER, IN THE POSSESSION OF MR. W. H. LEVER



MRS. DUFF, BY SIR HENRY RAEBURN; IN THE POSSESSION OF MR. LEOPOLD HIRSCH



JAMES HARROWER OF INZIEVAR, WITH HIS WIFE AND SON, BY SIR HENRY RAEBURN: IN THE POSSESSION OF MR. CHARLES GEORGE

he seldom surpassed. In the portrait of the lad with his book, there is a slight suspicion of affectation, no doubt due to the sitter, but the likeness of the father is a very powerful and lifelike study of a man of a strong and rugged character, which stands out with remarkable vividness, while that of his wife has a simple charm which makes a happy contrast. It easily holds its own with any other canvas in the collection. Another fine group, the Two Boys, no. 67, belonging to Mr. Leopold Hirsch, was exhibited at the guildhall of London, in 1901–02, and so needs no description. It is said to represent two members of the family of Allen of Errol. They are seen in active movement—one of them is trying to thrust a stick through a hole in the hat held up by his brother—and are drawn with singular grace, and a boldness of handling which suggests the sure and certain hand of a master. Great charm also marks the very simple rendering of Mrs. Duff, no. 58, wife of Colonel Duff of Fetteresso, also belonging to Mr. Hirsch (*see illustration*), with its subtle characterization. In The Leslie Boy, no. 37, belonging to Sir Charles Tennant, a portrait of one of Raeburn's step-children, the artist approaches most nearly to that 'realism' which is the object of much modern portraiture. The lifelike suggestion of nervous restlessness in the hands, and the smile which parts the lips and shows the gleaming teeth, are almost startlingly realistic. Mrs. George Holt's Girl Sketching, no. 40, makes an admirable pendant to it. Two other striking examples are lent by Mr. C. A. Barton and Mr. Lockett Agnew—Miss Anne Cunninghame-Graham, no. 50, and Miss Jane Hodgson, no. 63, the cousin of Lord Ellenborough, the latter a very dignified study of a face possessing greater strength than beauty. ¶Some seventeen canvases represent Sir Joshua Reynolds at all periods of his career, from such early examples as Miss Mary Barnardiston, no. 36 (Mr. H. A. Christy), in which the charm still remains though the flesh-tints have vanished, or the very winsome portrait of Miss Franks, no. 30, lent by Miss Turner, in which the lace of the dress is put in with a patient exactness, down to such a picture as the Master John Crewe as Henry VIII, no. 69 (the earl of Crewe), with its glow of deep rich red colour, which was in the Academy of 1776, when the boy was four years old. His mother, the famous beauty and Whig toast of her day, daughter of Fulke Greville, was a favourite sitter with Sir Joshua. The colours in this canvas have stood the test of time remarkably well, and the little lad, with his laughing face, swaggering air, and his small sturdy legs a-straddle in amusing imitation of Holbein's colossal King, is one of Reynolds' most pleasing delineations of happy childhood. Lord Crewe's other contribution, The Misses Emma and Elizabeth Crewe, no. 12, lacks something of its earlier splendour. The thin glazes which were spread over the cool grey underpainting have largely faded away, so that much of the final beauty of glowing colour is lacking; but the grace of the composition, the fineness of the modelling, and the tenderness of expression remain to captivate and delight. ¶Another well-known picture of a child is the Collina, no. 35, from Sir Charles Tennant's collection, a portrait of Lady Gertrude Fitzpatrick, a daughter of Sir Joshua's intimate friend, the earl of Upper Ossory, painted in 1779, in which she is represented standing on the top of a little hill, with flowers at her feet, in a simple dress of yellowish white, the skirts gathered up at the waist. Her face has something of the mischievous expression which marks the Robinetta in the National gallery. Other representations of happy youth are the picture of the two schoolboys, the Masters Gawler, no. 8, lent by Lord Burton, with its deep rich colour, and Mr. Pierpont Morgan's still more beautiful Mrs. Payne-Gallwey and her son Charles, no. 15, better known under the title of Pick-a-back. This picture has

suffered rather severely through a too liberal use of some such medium as bitumen, but happily the heads have suffered least of all, and still retain much of their original sweetness and charm. The face of the baby boy has an indescribable attraction, and the mellow golden tone of the whole work makes a very strong appeal to the senses. The same charm, so difficult to put into words, renders the small portrait of Miss Ridge, no. 9, lent by Sir Charles Tennant (*see illustration*), peculiarly fascinating. Sir Joshua painted several versions of this pretty, smiling Irish girl. ¶ Four or five of the smaller examples of Sir Joshua were hung in the British pavilion at the last Paris exhibition, so that they are well known to students. Among them Mr. Julius Wernher's Lady Caroline Price, no. 34, stands out with startling effect. Brilliance is its keynote. It lacks something of the usual tenderness in its handling, but the great force and decision of the brushwork, and the richness of the colour, make ample amends. The powerful red of the background forms a splendid contrast to the blacks and greys of the costume, with its vivid touch of blue at the waist. It is a portrait which compels admiration through sheer force of conception and brilliance of accomplishment. Among his portraits of men may be singled out Lord Rosebery's version of Dr. Johnson, no. 59, which corresponds to a great extent with the one in the National gallery, and Mrs. Morland Agnew's three-quarter length of the earl of Shannon, no. 7, an admirable example from Sir Joshua's series of contemporary statesmen, dignified and reserved in treatment, and gaining greatly in effect from the picturesqueness of the costume. ¶ The portrait of Mrs. John Taylor, no. 27, lent by Mr. George W. Taylor (*see frontispiece*), is a superb example of Gainsborough, painted with his lightest, swiftest, most 'feathery,' and yet most certain touch. It has all that unnameable grace which attracted so many ladies to his painting-room and has always been one of the chief causes of the admiration given to his work. The companion portrait of the husband, no. 26, is painted with the utmost vigour and directness, and is a strong and virile piece of work, such as always characterizes the best of Gainsborough's portraits of men. Both portraits are good examples of the durability of the artist's pictures when compared with those of Sir Joshua, undoubtedly owing to his rapid, unhesitating method of painting, which, though apparently slight, has stood the test of time much more admirably than the constant repainting and experimental exercises with dangerous colours which marked his rival's work. These two canvases, which have never been subjected to the smoke and dirt of a great city, are still in faultless condition, and as fresh as when they first left Gainsborough's studio. ¶ It is difficult to speak without exaggeration of the beauty of his colour scheme in such a portrait as the three-quarter length of Viscountess Folkestone, no. 22 (*see illustration*), belonging to Mrs. George Holt. It is a study in those tones of silvery, pearly grey in which he so greatly delighted, and is so harmonious that it affects the senses like listening to beautiful music. It is an example, too, of that close sympathy with which the painter approached old age when he was asked to set it upon canvas, and he has rendered it with great nobility and keen insight into character. Another beautiful example is Lord Rosebery's Lady Margaret Fordyce, no. 41, the wife of Alexander Fordyce, the absconding banker, who was the heroine of the ballad Auld Robin Gray, written by her elder sister, Lady Anne Barnard. ¶ The earliest portraits here of men by Gainsborough are the powerful, lifelike head of Quin, the actor, no. 64, lent by the king, in which the expression in the mouth is very extraordinary, and the three-quarter length of Dr. Ditcher, no. 17, belonging to Mrs. L. Peck. The Quin, which is unfinished, was painted in Bath about 1763, when the



[illegible] IN THE [illegible]



MRS. RIDGE, BY SIR JOSHUA REYNOLDS. IN THE [illegible] OF SIR CHARLES TENNANT, BART.



MISS LAWRENCE, BY GEORGE ROMNEY; IN THE POSSESSION OF MR. LOCKETT AGNEW



WARREN HASTINGS, BY JOHN HOPPNER; IN THE POSSESSION OF GENERAL DAVID ANDERSON

actor had left the stage, and was living reputably for the first time in his life. Dr. Ditcher was one of the leading physicians of Bath, and attended the family of the artist professionally. The following letter, written by Gainsborough to the doctor's wife, is one more proof of the lavish manner in which he gave away his pictures. 'I am very glad,' the letter runs, 'the picture arrived safe, and meets with your approbation. With regard to the price of the picture and frame, I must acknowledge myself overpaid abundantly by my worthy friend's attention to my family while we lived at Bath, and which I shall ever remember with gratitude. If you can, pardon my neglect in not paying the carriage, which I fully intended doing, but for the hurry I was in the day it went away. You may rest assured, madam, that what remains unpaid is from us to you.' Lord Iveagh's George IV when prince of Wales, no. 70, is a beautiful example of his later manner, painted about 1780, when the prince was still slim and comely, with features as yet unstamped by vice. Richard Hurd, bishop of Worcester, no. 24, lent by the present bishop, is one of several versions of this courtly, handsome prelate, who is said to have refused the primacy 'as a charge not suited to his temper and talents.' It has something of the quality that marked the beautiful portrait of the bishop of St. Asaph exhibited in Birmingham three years ago. ¶ There are sixteen portraits by Romney, many of them of great importance, such as the two three-quarter lengths of Brownlow Cust, first Lord Brownlow, no. 44, and Frances, Lady Brownlow, and her eldest son, no. 43, from Lord Brownlow's collection, the former in his robes; the two full-lengths of the Fane boys, John, Lord Burghersh, afterwards tenth earl of Westmorland, no. 31, and his brother Thomas Fane, no. 33, lent by Lord Burton; and the three-quarter lengths of Miss Elizabeth Sophia Lawrence, no. 10, and her brother William Lawrence, no. 14, from the collection of Mr. Lockett Agnew. The portrait of Miss Lawrence (*see illustration*) is painted with the utmost freedom and certainty, and has a repose and quiet dignity which give it an air of great distinction. There is a winning charm, too, about the companion picture of the young brother which Romney could so well express when he was at his best. These two canvases are painted with a broader, freer touch than the earlier portraits of the two young Fanes, in which the process is more elaborate. ¶ The half-length of a lady in white, with powdered hair, Mrs. Glyn, no. 13, lent by Mr. J. Pierpont Morgan, is one of Romney's great successes in the rendering of beautiful women, which are full of a nameless grace and sweetness, and upon which much of his great popularity to-day depends. Lord Burton's Miss Schultz, no. 16, is another example of this, as well as the portraits of Miss Ramus and her sister, Miss Benedetta Ramus, belonging to Mr. W. F. D. Smith, M.P. He is seen at his finest, however, in the Lady Willoughby de Broke, no. 18, lent by Lord Willoughby de Broke, which displays fine feeling for character, and very brilliant manipulative skill. Lord Iveagh's Lady Hamilton, as St. Cecilia, no. 46, is one of Romney's best-known versions of his 'divine lady,' while the portraits of Mr. Robert Child, the banker, no. 19, and that of his wife, no. 20, lent by Lord Jersey, are very attractive renderings of a handsome couple. ¶ There are three examples of Sir Thomas Lawrence, including Mr. Pierpont Morgan's very vivacious Miss Croker, and a group of unusual importance and quality by Zoffany, representing the Lady Willoughby de Broke, whose portrait by Romney has been already mentioned, with her husband and children, very happily grouped round a tea-table. In addition to these there are canvases by John Russell, Francis Cotes, J. S. Copley, John Opie, Wright of Derby, and one of John Constable's rarely-met-with portraits.

KIKUCHI YOSAI

WRITTEN BY ARTHUR MORRISON

KIKUCHI YOSAI has been spoken of as the last of the great Japanese painters—indeed, I had almost begun this paper with the very sentence. But apart from the ill-omen of the word 'last'—for there are hopes for the future of Japanese painting still—the phrase does some injustice to a number of Yosai's contemporaries who survived him by some few years, more or less. Yosai died in 1878, aged ninety-one. Eleven years later Kawanabe Kiosai died at the comparatively early age of fifty-nine. Morizumi Kwangio survived till 1890. A year later still Shibata Zeshin and Tsukioka Yoshitoshi died, the one at eighty-five and the other at fifty. And these again left behind them Kono Bairei, who has only followed them within the last few years, Kishi Chikudo and his son Kinsui, who died later than Bairei. Every one of these had his claims, larger or smaller, to be called a great artist, and in Hashimoto Gaho, Imao Keinen and Shimomura Kanzan Japan still has eminent painters, from the last of whom, in particular, great things may be expected, for he is young, and has done very splendid work already. ¶ But with all Kiosai's humour, spirit, and technical accomplishment, all Zeshin's power of design, Yoshitoshi's searching draughtsmanship, Bairei's, Chikudo's and Kinsui's force and character, none of them were quite of the quality of Kikuchi Yosai, who, up to the present, remains the last of the Japanese painters of the first rank. ¶ His true name was Kikuchi Takeyasu. Yosai was his *go* or assumed professional name as a painter, and his familiar name, used among his relations and near friends, was Riohei. It should be remembered that in Japanese usage the family name comes first, the personal name second. ¶ Yosai came of very high *samurai* lineage. He was the adopted son of Kikuchi Takenaga, being actually the son of Takenaga's younger brother Takeyoshi, who himself had been adopted into the family of Kawara. Takenaga, who had no children of his own, was nineteenth in direct descent from Kikuchi Taketoki, Daimyo or feudal prince of Higo, a famous warrior and patriot of the fourteenth century. Nor was Taketoki the only great man of the family, for through many centuries the Kikuchis gave the country famous *samurai*, of whom several figure among the five hundred and seventy heroes and heroines of ancient Japan in Yosai's great book 'Zenken Kojitsu.' Such were Kikuchi Takefusa (a predecessor of Taketoki), Kikuchi Takeshigé, Kikuchi Takemitsu and Kikuchi Takemasa. ¶ Takenaga, Yosai's adoptive father, was an officer in the service of the Shogun. He behaved affectionately toward the boy, and gave him every encouragement to follow his artistic inclinations. At the age of eighteen Yosai was placed as pupil with Takata Yenjo, a painter of the old Kano school. Yenjo, by the way, had been a pupil of Kato Bunrei, a nobleman of great ability, who practised painting as an amateur, and who seems to have had a passion for encouraging talent wherever he found it; the famous Tani Buncho began life as a page in his service, but was quickly made his pupil. ¶ At the time of Yosai's pupilage, in the beginning of the nineteenth century, the Kano school had lost much of its ancient glory. So, indeed, had the other great official school, the Tosa. Both Kano and Tosa schools suffered from state recognition and close organization. For many generations the Tosa had been the academy of the emperor's court at Kyoto, and the Kano that of the Shogun's court at Yedo. Every court appointment was made from their ranks, and their practice had grown more and more a matter of prescription, rule, and precedent, which none might disregard



MINAMOTO NO YOSHIIYE WARNED BY THE FLIGHT OF WILD GEESE

From a kakemono by KIKUCHI YOSAI
in the Collection of
Mr. Arthur Morrison

and live within the pale. So the life was gradually squeezed from the art of these great schools, and such of their pupils as had ideas of their own and the will to express them became rebels and outcasts, revivers of forgotten styles, innovators and eclectics. ¶ Takata Yenjo, himself a painter of some independence, clearly saw his pupil's great promise, and earnestly advised him to study closely the manners of all the other Japanese schools of painting beside the Kano, just as Tani Buncho, Yenjo's fellow pupil under Bunrei, had already done. This advice Yosai followed very thoroughly, studying diligently, after the Kano style, that of Okyo, that of Tani Buncho, and that of the early Tosa painters; while in regard to the Kano style he drew his chief inspiration from the work of the great seventeenth-century master, Tanyu. In pursuance of his plan of study he made a tour of several years through Japan, visiting all the temples—the chief storehouses of the ancient pictures—and closely studying their treasures. ¶ In these early days Yosai was very poor. His family had always been notable—notable for its loyalty, its chivalry, for all the virtues of the warrior caste, but never for its wealth; and it would seem that his adoptive father either died at a critical period of the young painter's education, or became poorer than before; so that Yosai for a time despaired of his ambition, and formed a plan of abandoning art for medicine of the unscientific sort then practised in his country. But I have never yet heard of a case of a true artist lacking patronage in the feudal days of Japan, and, young and obscure as Yosai was at this time, Inaba-no-Kami, a nobleman of high rank, came to his rescue, saw him through the long course of travel and study for which the young artist longed, and backed him through thick and thin till he became a painter of established reputation. ¶ By this time Yosai had evolved a style of his own, a style in which one may trace all the great Japanese influences under which he worked, and indeed some little European influence as well; though this was slight, and never affected the character of his work, which was Japanese essentially. He painted figure subjects almost exclusively (though on occasion he could produce landscape and bird studies of very great quality), and the most of his figures were those of the ancient heroes of Japan. No Japanese artist before him had given himself so completely to historical painting, and in his pictures subject plays a greater part than in the works of any of his predecessors. He was an historian and an archaeologist as well as a painter, and his intimate knowledge of the costumes, arms, armour, furniture and decorations used in Japan from the remotest periods was such that in these matters his pictures are looked upon as the chief existing authorities. ¶ All this archaeologic learning, and all Yosai's qualities as



Ono no Oki. From 'Zenken Kojitsu.'



Oba Kageyoshi. From 'Zenken Kojitsu.'

a painter, so far as they can be seen in black and white, are displayed in his great work 'Zenken Kojitsu,' to which I have already made reference. The book is in ten parts, each of two volumes, and in the twenty volumes are pictured some five hundred and seventy of the greatest figures of the heroic times of Japan, from Prince Kabité-no-Mikoto, of the Age of the Gods, to Hosakawa Yoriyuki, prime minister of the empire in the Ashikaga period : each picture with its biography. The production and publication of this long work were made possible by the aid of a wealthy Yedo merchant called Kato, who advanced the money required ; and, by way of thank-offering for his help, Yosai, on the advice of Fukuda Gyokwai, a learned priest who had assisted in the compilation, painted and presented to Kato a set of fifteen great pictures of Buddhist saints—his masterpiece in pure painting, as 'Zenken Kojitsu' was his masterpiece in illustration. ¶ 'Zenken Kojitsu' is a book of endless delight to the lover of elegant line and powerful drawing. A few of the designs from its pages have been selected, almost at random, to illustrate this paper, though they suffer from their small scale. The height of each in the original is between eight and nine inches, and any reduction impairs the balance and significance of the design. But they will serve to give an idea of the quality of line, the firm modelling and pictorial sense which distinguished Yosai's work for the engravers, in which he adopted a modified manner, differing in some respects from that he used in painting. ¶ 'Zenken Kojitsu' was dedicated to the Emperor Komei, father of the present emperor, and for him a special copy was prepared of each volume as the engraving was completed. Yosai and his book, indeed, did not a little



The Daughter of Fujiwara no Toshinari. From 'Zenken Kojitsu.'

to foster the reviving spirit of loyalty to the ancient throne of the emperors—the spirit which brought about the revolution of 1868, and the overthrow of the quasi-imperial Shogunate.[1] Yosai's work on 'Zenken Kojitsu' was spread over a period of seventeen years, the volumes appearing at intervals of no very strict regularity. ¶ As a painter, Yosai had a strongly distinctive style. He worked with a forcible, confident, but light touch, and his drawing had a surprising dexterity and dash. It lacked the noble serenity and dignity shown in the brush-work of the ancient masters, though there was no lack of these qualities in the conception and composition of his pictures. In Japanese painting the quality of the brush-stroke counts for much, and in this matter Yosai was wholly original—as original as was Hokusai, but with a somewhat more successful originality, due, no doubt, to Yosai's classical training. This although he willingly sacrificed classic quietness and reserve for the nervous, vital quality that distinguishes all his painted work. An old master—Sesshiu, say, or Motonobu—would paint a tree with superb force and character, but at the same time with a noble suavity and repose in complete contrast to the spirit of a tree by Yosai, which springs across the silk like a flash of lightning. ¶ His composition is always fine, and while ever untaintedly pictorial, has nevertheless a close regard to subject such as is rarely to be noticed in the work of the Japanese masters after the Tosa painters of the Kamakura period. His colour is admirable, and always attuned to his subject, though in this matter he never attempted the

[1] It is to be observed that the painters, always occupying an honoured position in Japan, distinguished themselves in many instances by aiding to direct the intense natural loyalty of the Japanese toward the reinstatement to power of the ancient dynasty of the emperors. No doubt some of the popular work of Hokusai had its part in the matter, while Okada Tameyasu and Watanabe Kwazan paid for their more active loyalty with their lives.



The Priest Jomio. From 'Zenken Kojitsu.'

exquisitely delicate research of Sotatsu or Korin. He was a great master of atmosphere, and he could most wonderfully drape a landscape in the mists that soften the air of Japan ; so delicately, in fact, as often to defy the camera to copy his picture. For instance, the Stag on Hillside, reproduced to illustrate this paper, was most skilfully photographed, and the block is of the finest quality of which the process is capable ; yet it is impossible to perceive the two distant hills which complete the composition —the one rising above the bolder hill in the foreground, and the other by its side. Nevertheless in the original these take their parts in the arrangement quite clearly, being expressed by grey-blue washes of the most exquisite delicacy. The difficulty of illustration persistently impedes the writer on Japanese art, for indeed there is no adequate process except the one practised in Japan alone, in which prints are taken by hand from carefully painted wood-blocks. This is the process by which the illustrations of 'Kokkwa' are produced. ¶ Among the paintings which have been photographed to illustrate this paper, the Stag on Hillside and Minamoto no Yoshi-iye are productions of Yosai's middle period. They offer an extreme contrast in subject and treatment, but it is only in the originals that the contrast can be fully observed. The smaller picture is intended for hanging at a tea ceremony, and its note of subdued delicacy and its faintly suggested tints accord with its purpose. The other is painted in Yosai's strongest and brightest style, such as he usually employed in his war pictures. The vigorous modelling of the retainer on foot and the monumental composition of the group make it one of the artist's most notable productions, and in its full size—it is nearly



STAG ON HILLSIDE IN EVENING MIST, FROM A SAKAI SCREEN
BY KANŌ SANRAKU (PRIVATE COLLECTION)



THE FOUR SEASONS, FROM A KANŌ SCREEN
(PRIVATE COLLECTION)

4 ft. high—the original is a very bold and striking picture. It is copied, with others of Yosai's best known works, in 'Kikuchi Yosai Gwafu,' a book published by Matsumoto Fuko, Yosai's pupil. The Kenshin is work of a later period, and the Nobleman Hawking was painted when the artist was eighty years of age. I have a set of three pictures, showing even greater vigour of handling, produced two years later still; and it was not till the old man neared ninety that his work began to betray some slight unsteadiness of hand. He died June 16, 1878, at the age of ninety-one, leaving two pupils of abilities much inferior to his own, Matsumoto Fuko (already mentioned) and Watanabe Seitei, both now living. Of his five children two only survived him, his eldest son and his one daughter. ¶ Yosai's influence as a figure painter was very great, and it still endures; it can be traced in the work of nine out of ten of the painters now working in Japan, some of whom are able to produce extremely deceptive copies of his pictures—including the signature. His greatest public honour came to the old painter three years before his death, when the present emperor conferred on him the title of *Nippon Gwashi*—a title made for the occasion, and meaning almost literally 'The Painter-knight of Japan.' ¶ Yosai has been described to me, by one who knew him in his later years, as a beautiful old man of very noble manner and aspect. It is a fact, I believe, that he has painted his own face in the picture of Fukurokujiu which is numbered 2346 in the British museum collection. All accounts agree in ascribing to him an extremely lofty and unworldly personal character. He had no regard for money, and it is said that, having a wayward habit of leaving one piece of work unfinished to begin another, it was scarcely possible for a purchaser to obtain a completed picture from him except by securing the intervention of his wife, to whom he would refuse nothing. ¶ Yosai's work was wholly individual, unlike anything that preceded it, and it is a complete mistake to place him in the Shijo school, as has been done by some European writers. He was, in fact, the founder of his own academy, and the Yosai school has been well known and recognized in Japan from its foundation. He himself, however, remains the sole great figure in it, and I do not expect to see another. His influence has been, I fear, rather to attract merely clever young painters superficially to imitate his technical dexterity, and this they do with great address, but never, so far as I have seen, with anything of the greater qualities that distinguish the work of the master, except when they copy his works—which I grieve to say they do with great frequency, and not always with honest intention. For Yosai's original work has already become very difficult to buy, so highly is it prized in Japan, and clever

Kikuchi Yosai



Oyei no Mochikoto. From 'Zenken Kojitsu.'

forgeries abound. They are made more easily possible by the fact that Yosai received many commissions to repeat, in terms of painting, the figures and groups engraved in 'Zenken Kojitsu'; so that, with a copy of that work before him, the imitator is able to reproduce works which he would never be allowed to copy direct. It is, indeed, to the reproduction of my Minamoto no Yoshi-iye in Fuko's 'Kikuchi Yosai



Seishonagon. From 'Zenken Kojitsu.'

Gwafu' that I attribute the fact that two separate copies of that same picture have been offered me for sale, while the original lay already safe in my collection. It is plain that they must have been made at second hand, for both were on silk, whereas the original picture is on paper. Each of the other original paintings photographed to illustrate this paper is on silk, and it was only on extremely rare occasions that Yosai painted on paper; in fact, the Yoshi-iye is one of the only three works of Yosai's so painted that I have seen, though I know of others. ¶ The Fukurokujiu in the British museum collection, to which I have already alluded, is an admirable specimen of Yosai's work, but the Hadesu Slaying the Tiger, in the same collection, which has been reproduced in Dr. Anderson's 'Pictorial Arts of Japan,' is one of the very clever copies which I have mentioned as having been made by the aid of 'Zenken Kojitsu.' The cleverness, however, is more to be seen in the picture than in the signature and seal, which are poorly imitated. ¶ I think that perhaps it is in Yosai's earlier drawings for the engravers that European influence is most clearly to be traced. In these he worked almost entirely with a fine brush, very largely sacrificing that calligraphic quality of line which the earlier designers of prints had taught their engravers so carefully to preserve, and aiming at perfection of line as line purely, rather than as stroke of brush. But in his later years he somewhat modified this severity, and allowed himself some degree of that modulation of brush-stroke that gives so peculiar a charm to the work of all the Japanese masters. The progress of the change may be observed in the pages of 'Zenken Kojitsu.' ¶ The drawings from that work which are here reproduced perhaps require some little description. The charming figure of Fujiwara no Toshinari's daughter, standing by a plum tree, is that of a noble lady of the twelfth century, a famous poet and beauty of the court, who disguised herself as a woman of the people in order to enter a public poetic competition under the plum blossom. Ono no Oki, warrior in the service of the Emperor Yuriaku of the fifth century, is most vigorously and expressively drawn in the act of carrying away the head of the great rebel, robber and magician, Komaro. The Buddhist priest Jomio was a fighting ecclesiastic of the eleventh century, be-



NOBLEMAN HAWKING, WITH ATTENDANT

From a kakemono by KIKUCHI YOSAI
in the Collection of
Mr. Arthur Morrison

longing to the temple of Honjoji, Kyoto. He was famous as an archer, and he fought on the side of the Minamoto in the battle of Ujigawa, in which encounter he is recorded to have killed twenty-three men in twenty-four successive bowshots. Oba Kageyoshi was a warrior of the clan—the Taira—which Jomio opposed. He also was a famous archer, and he is shown as he was struck by an arrow at the beginning of a battle which he fought through regardless of the wound. Seishonagon, daughter of Kiyowara no Motosuké, was a famous writer of romance in the ninth century, and Oyei no Mochikoto was a poet of the tenth. ¶ Yosai published three other illustrated books beside 'Zenken Kojitsu'—'Shishu' and 'Kashiu,' each of one volume, and 'Makuragami' in seven volumes; but his largest work is in every way his most important. ¶ Standing conspicuous among the few Japanese masters of the nineteenth century, Kikuchi Yosai is particularly interesting as the link between the great art of old Japan and the Japanese art, great or little, which is to come. He is the chief representative, in art, of the great Meiji transition of Japan, and to a great extent typifies the national spirit in that movement, alike in its reverence for the past and its willingness to make sacrifice for the future, its pride in its own traditions and its readiness to learn from abroad. Elsewhere I have quoted M. Gonse's summary of Yosai's merits, and it seems to me so well expressed that I am tempted to repeat the quotation. Yosai's style, says M. Gonse, was a style 'éclectique, indépendant, et en même temps fortement individuel, mélange heureux de spiritualisme raffiné et de réalisme scrupuleux. Une conception poétique toujours élevée, toujours imprévue; une sorte de philosophie sereine, une connaissance intime des caractères sociaux et humains de ses compatriotes, de larges et hardis coups d'aile dans le champ de l'idéal: tel est le concours de hautes qualités qui composent le talent de Yosai.'

Kikuchi Yosai

MR. JOHN WEBB SINGER'S COLLECTION OF ENGLISH EIGHTEENTH-CENTURY DRINKING-GLASSES

WRITTEN BY W. E. WYNN PENNY

PART II—(*conclusion*)

LAST month Mr. Singer's collection as a whole was treated from a general point of view, and more specifically specimens of drawn, bell-shaped, and waisted glasses were dealt with and illustrated.[1] We will now proceed at once to the specimens selected to illustrate the other classes, beginning with the straight-sided variety. ¶ Mr. Singer's collection is very rich in straight-sided glasses ; almost every variety of twist is represented, and the bowls, in the majority of cases, are decorated, their surface obviously lending itself to the free display of artistic treatment. From an abundance of examples, eleven magnificent specimens have been selected for illustration (plate IV). The date of these glasses ranges from about 1740 to the end of the century.

No. 1 has a brilliant air-twisted stem ; the bowl is engraved with a battlemented castle, a ship in full sail upon the sea, together with a lighthouse and three birds.

No. 2 has a perfectly plain stem ; the bowl is engraved with a rose, bud and foliage.

No. 3 has an opaque twisted stem, the bowl engraved with a rose, foliage, and two buds ; on the reverse is a bird with outstretched wings, two conventional flowers and the inscription, 'M. S. July 26th 1760.'

No. 4 has a stem containing fine opaque white spirals ; the bowl is not engraved, but ornamented with bunches of grapes and vine leaves which have been gilded upon the glass —a most unusual method of decoration.

No. 5 has an air-twisted stem of beautiful pattern, a cable of minute twists runs down the centre, around which two brilliant air twists are entwined ; the bowl is engraved with a river scene, willows, bulrushes and two swans.

No. 6 has a stem of fine white opaque twist ; each side of the bowl has deeply engraved initials, on the one side R. H. surmounted by a crown, on the other P. C. beneath a crown ; the date 1792 also appears. All the decoration is richly gilded.

No. 7 is a cider glass, a particularly interesting and valuable specimen. The stem contains an opaque white spiral, and the bowl is engraved on one side with two barrels and the motto 'No Excise' ; on the reverse an apple tree in foliage with fruit.

No. 8 has a stem precisely similar to that of the preceding example ; the bowl is excellently engraved with a ship in full sail, and is inscribed 'Success to the Eagle frigate, John Knill, Commander.'

No. 9 has a knopped air-twisted stem ; the bowl is engraved with honeysuckle and a butterfly.

No. 10 has a particularly beautiful opaque white twist ; the bowl is engraved with a tulip in full blossom.

No. 11 has an opaque white twist in the stem of no exceptional merit, but the bowl has a graceful and well-designed border of white enamel, touched in places with gilding.

Ogee Glasses.

(Plate V.)

No. 1 is a handsome glass, the upper half of the bowl is plain, but the lower is decorated with a deeply-pressed geometrical pattern terminating in spiral fluting ; the stem contains an opaque white twist.

No. 2 has a sunflower engraved on the bowl ; the stem is an opaque white spiral.

No. 3 has a perfectly plain bowl ; the stem is a magnificent example of a tricolour twist—ruby, white and blue.

[1] See The Burlington Magazine, No. VII, pp. 59–68.

No. 4 has the bowl fluted half-way up; the stem contains a blue and white spiral.

No. 5 has a ruby and white stem; the bowl is decorated with a butterfly and conventional flowers.

No. 6 has a knopped opaque twisted stem; the bowl is exquisitely engraved with a rose and foliage.

Double Ogee.
(Plate V.)

No. 1 is perhaps somewhat out of place in a description of drinking-glasses, but its general similarity of style seems to warrant its inclusion. It is a sweetmeat glass of about the third quarter of the century; the foot is domed, and the stem contains an opaque white spiral. It will be noticed that the edge of the bowl is notched; this treatment renders it unfit for a drinking vessel.

No. 2 has a bowl engraved with a border of grapes and vine leaves; the stem contains no twist, but is knopped, and the lower half displays an elongated tear of air.

No. 3 is a glass of exceptional rarity and merit, although the bowl is not decorated; the metal is particularly brilliant, the foot is domed, and the stem contains the rare compound twist of opaque and air spirals.

Nos. 4 and 5 have knopped stems and air twists.

No. 6 has a stem containing an opaque white spiral.

Glasses with Cut Stems.
(Plate VII.)

Nos. 1, 2, and 3 have stems which are cut into facets; the bowl of the first is engraved with a cottage and landscape; the second has a dainty border of vine leaves and grapes, while the bowl of the third is plain except for the cut decoration at its base, which occurs in all three; the foot of No. 3 is cut to the outline of a conventional rose.

Beer Glasses.
(Plate VI.)

Four of this series are illustrated; the bowls of all are engraved with hops and barley; that of the third appears at one time to have been gilded.

No. 4 probably belongs to the last years of the century.

Grog Glasses.
(Plate VI.)

Three illustrations are given of the grog glasses which came into fashion during the last few years of the eighteenth century, and which continued in use well into the next.

No. 1, perhaps the earliest, is well engraved with the initials W. E. B., partly surrounded with sprays of conventional foliage. On the reverse side of the bowl appears a bird bearing in its beak a spray of flowers; the foot is square and heavy to secure stability.

No. 2 is similar, but the bowl is fluted half-way up. The engraving of the border around the edge is somewhat degenerate.

No. 3 is probably a later glass; the foot is round; the stem and centre of bowl are encircled with closely-arranged bands of glass.

One by one the various types of the drinking-glasses in use during the eighteenth century have been considered, and our eyes have been charmed by their graceful proportion and excellent embellishment; but the importance of all these glasses is insignificant in comparison with that of a series which has not yet been noticed—namely, those which were used by the numerous secret Jacobite societies which flourished during the first three decades of the century. ¶ It is, indeed, difficult to find words adequately to describe their historical and sentimental value; few but the old collectors realize how ubiquitous these illicit societies must have been, for specimens of their drinking-glasses have been found in most unexpected localities, and it is only reasonable to conclude that where the glass was discovered there a society once existed, for some of the families in whose possession they originally were had resided in the neighbourhood for several generations. ¶ It seems a hopeless task to elicit any trustworthy information as to the formation or precise objects of these societies; their meetings, partly convivial and partly political, were no doubt pleasant and effective means of keeping alive

Mr. John Webb Singer's Collection of English Eighteenth-century Drinking-glasses

the spirit of the cause, and offered excellent opportunities for the discussion of plans for future action and for distributing the latest news of their exiled king. The very nature of the societies probably deterred any records being kept, and the glasses which played so important a part in their meetings must have been dangerous as incriminating evidence. ¶ A few rare examples of glasses referring to James Francis Edward Stuart, known as the Old Pretender, are in existence, all of drawn form; the bowls are engraved with two or more verses of the national anthem and the royal cypher, I.R., surmounted by a crown. ¶ The interest of the collector of the present day is more centred in the beautiful glasses engraved with emblematic devices, which were used for drinking the health of the Young Pretender, Charles Edward Stuart. Certain rare glasses have fortunately been preserved to us which are engraved with a portrait of the ill-fated young prince, whose prospects, once so brilliant, were shattered in 1745. ¶ Notwithstanding the fact that Mr. Singer does not possess an example of this nature[1] his collection is rich in Jacobite drinking-glasses, containing no less than six distinct varieties, one of which is in duplicate. All of them have been obtained in the neighbourhood of Frome, and from the frequency of their occurrence—the writer is in possession of four from the same locality—there can be no doubt that this part of the country was at one time a veritable stronghold of the Jacobite cause. ¶ The emblems usually noticed engraved upon these glasses are a rose with two buds, supposed to be emblematic of James II and the Old and Young Pretenders; an oak leaf; a star; and the word Fiat. All these devices do not appear on every glass, sometimes the motto or the star may be wanting, but the rose and buds in conjunction with any of the other emblems are quite sufficient to point to the original use of the glass. ¶ 'Fiat' was the motto of the Jacobite society known as the Cycle, which was founded in 1710; certain documents relating to, and rules of this club, have been preserved, but they are unimportant, throwing no light whatever on its political aspect. ¶ Two of Mr. Singer's glasses have the above-mentioned motto, and may therefore be confidently classified as once the property of a member or members of this club. The first is a drawn glass with air-twisted stem; the bowl displays the rose with two buds, an oak leaf and the motto; the second has a knopped and air-twisted stem, with straight-sided bowl displaying the same emblems. In these two motto glasses, reproduced on plate VII, note the absence of the star. Nos. 3 and 4 are of drawn form, with air-twisted stems; no. 3 displays the rose and buds, oak leaf and star upon the bowl, while that of no. 4 bears the rose and buds only; the foot, however, is engraved with a spray of two oak leaves, which, as far as the writer is aware, is a unique occurrence. Nos. 5 and 6 have straight-sided bowls and knopped and air-twisted stems: both bowls display the rose and buds with an oak leaf. ¶ The engraving and metal of all these glasses is of superlative quality; so similar is the engraving of the emblems on several of the specimens, that one is almost justified in assuming them to be the work of the same artist; it is quite probable that a royalist, seeing and admiring a set on the table of a friend, and wishing to possess a similar service, would purchase the very best undecorated glasses he could obtain and forward them to the artist recommended by his friend for engraving—hence their similarity. ¶ Before closing this article the writer would tender to Mr. Singer his best thanks for the courtesy and kindness he has shown by placing at his disposal the unrivalled collection of which he is the appreciative owner, and for allowing many of his best specimens to be exposed to the danger of removal for photography.

[1] A few days ago the writer was pleased to hear that this gap in Mr. Singer's collection was filled by the fortunate purchase of an excellent example of a portrait Jacobite glass; it is to be regretted there was not sufficient time to enable the specimen to be photographed for the purpose of reproduction.



6 inches 1



5⅞ inches 2



7 inches 3



7⅜ inches 4



5¾ inches 5



6 inches 6



7 inches 7



6¾ inches 8



9 inches



8¾ inches



10 inches



11 inches

EARLY STEMMED DRINKING GLASSES. (1–4) ENGLISH GLASS, (5–8) DUTCH GLASS. (See page 22 and 23 in the text)



7½ inches 1



5¾ inches 2



5⅞ inches 3



6 inches 4



4⅞ inches 5



6 inches 6

OGEE GLASSES



7 inches 1



6 inches 2



6¼ inches 3



6⅛ inches 4



6¼ inches 5



6¼ inches 6

DOUBLE OGEE GLASSES



7¾ inches 1



6¾ inches 2



7⅛ inches 3



5 inches 4

BEER GLASSES



5¾ inches 1



5¼ inches 2



3

GEORGIAN GLASSES







GLASSES WITH CUT STEMS













THE THREATENED DESTRUCTION OF OLD WESTMINSTER

WRITTEN BY ÆLFRED FAHEY

THE demolition of so many buildings which up to last year (1902) formed part of a delightful and secluded relic of eighteenth-century London to the southward of Westminster abbey, and the threatened destruction of most, if not all, of the remainder, has filled the dwellers in this unique and still interesting neighbourhood with apprehension and concern, and every true artist, architect and archaeologist with inexpressible disgust. The principal streets that have lately been partially demolished are Great College Street, which forms the southern boundary to the abbey precincts, and Barton Street, which runs at right angles and connects it with Cowley Street. At the same time it will be well to point out that demolitions equally vandalistic in character have occurred in the less important and poorer thoroughfares in this immediate neighbourhood, so that one finds springing up almost in a night, like giant fungi, great blocks of flats, offices, and other monstrous evidences of the jerry-builders' craft. To a gaudy, gaping, thoughtless nation the promise of a new sight is always flattering, always bewitching, but the inconvenience resulting to the inhabitants from the difficulties and distresses thus brought upon them cannot in any shape be recompensed. ¶The historical associations of these streets bring us back to the time when Westminster and Thorney Island were one. The island itself on which the abbey was built was a tract of land ever green with thorns and encompassed with water. It was nowhere more than three or four feet above the level of high tide, and was mentioned, Sir Walter Besant tells us, in a charter of 785, by Offa, king of Mercia, as 'Thornica locus terribilis,' *i.e.* sacred. It was about 470 yards long by 370 broad, and almost entirely occupied by the king's palace and the abbey, both of which were surrounded by a common wall. Westminster was a busy place long before the bridge was built, and the pagan Saxon passed daily before the church, which lay in ruins for over 200 years, on his way to the ford. ¶During the conquest of the Saxons Westminster stood surrounded by brambles which grew over the Roman ruins, deserted by all but a few monks in leather jerkins, who lived beside the crumbling pile until they too were murdered during the Danish disturbances and the abbey was restored by King Edgar. It was at this time, and through the influence of St. Dunstan, that the massive stone wall that still faces Great College Street was built to protect the abbey from any future incursions of the Danes, and the beautiful curve that was so characteristic of this street until a few months ago, when it was destroyed by the ecclesiastical commissioners, who have annexed a great portion of it for their new offices, was due to the fact that it followed the curved course of the little river Tye which lapped St. Dunstan's wall and emptied itself into the Thames not far from Barry's Victoria tower. At this juncture, in an old survey, a mill is marked that is supposed to have been built by Abbot Litlington, who also restored the stone wall. The mill was standing in 1044, and is mentioned at that date in the parish books. A stone bridge that crossed Great College Street not far from this mill is still in existence, though several feet beneath the present pavement. During the recent excavations at the eastern end of this street the bed of the river Tye was exposed, and several wooden piles, some Roman pottery, and a few plague pipes were also brought to light. It was on this stream that the Benedictine monks brought by St. Dunstan from Glastonbury used to

take boat for the Thames, emerging from the water-gate now represented by the archway at the south-east corner of Dean's yard. ¶In 1353 Westminster was one of the ten places where the staple or market for wool might be held, and it must have been about this date that the village grew into a town of considerable importance. On the site of Great College Street an attempt was made to establish a fish market, but the already established interest at Billingsgate was too strong and the project failed. ¶The creeper-covered house shown in the drawing here reproduced was the residence of Shelley shortly after he left Margaret Street, Cavendish Square, and is panelled throughout. The staircase is an exceptionally fine example of well-designed and carefully-preserved Georgian joinery, and the brickwork is solid and of greater thickness than is now required by the building acts. The windows of this residence overlook the peaceful abbey garden with its lawns and lindens, and through the trees one obtains an occasional glimpse of the old infirmary and seventh form class-room of the school, which, by-the-bye, contains a good ceiling of Italian plaster, and is known as Dr. Busby's library, having been built by that headmaster. Next to Shelley's house, working eastward, stands the old manor house. Westminster was originally a large rural manor belonging to the abbey, before the erection of the palace. This house is far larger than any other in the street, possessing a spacious hall. The present occupier is Mr. Alfred Lyttelton, the new secretary of state for the colonies, who is a lover and an appreciator of the district. A few doors nearer the embankment is another fine Georgian residence belonging to Lord Frederick Hamilton. ¶The block of buildings that stood at the western end of Great College Street has already been demolished by the school authorities, who desire the site for their new class-rooms. It was in No. 25, one of the houses in this block, that Keats lived, and he dates letters from this address to Fanny Brawne in 1820. This same demolition involved three or four houses at the north end of Tufton Street, including Sutcliffe's celebrated tuck shop, which stood at that corner of College Street and Tufton Street. It was within a few yards of this building, in Little Smith Street, that Purcell, the composer and musician, lived for many years, dying in Marsham Street close by in 1695. Tufton Street possessed a cockpit in 1815, long after the fashionable one in St. James had been abolished. At this end of Great College Street stood the king's slaughter-house, the foundations of which were still extant in 1807. ¶Gibbon, when a lad, lived in Great College Street with his aunt, who kept a boarding house for the boys of Westminster school. In this same street Walcott wrote his 'History of St. Margaret's Church' and 'Memorials of Westminster,' and Thorne originated his 'Notes and Queries.' The white-fronted house shown in the drawing stands at the corner of Barton Street and contains a slab let into the brickwork bearing the inscription 'Barton Street, 1722'; but the houses are evidently older than that, and were probably built by Barton Booth, the actor, who was a Westminster boy under Dr. Busby, and lies buried near him in the abbey. The wrought-iron work that was designed to support the old lamps that lighted the street still rises from the railings that run along the fronts of the remaining houses. The lamps themselves have long since disappeared, gas-light having been introduced in 1812. ¶All the houses in this street and Cowley Street are in excellent preservation, and that they withstood the severe earthquake shocks that passed over Westminster some fifty years after they were built is sufficient proof of their stability, for the second shock, that occurred in June 1750, appears to have dislodged stones from the western towers of the abbey, and in the neighbouring houses the rattling of the pewter plates, as they were thrown from their shelves, to have frightened the inhabitants into the streets. ¶At right angles



GREAT COLLEGE STREET, WESTMINSTER, 1903,
SHOWING SHELLEY'S HOUSE AND ST. DUNSTAN'S WALL

FROM AN ORIGINAL DRAWING BY HERBERT FARJEON

to Cowley Street, to the south of College Street, is North Street (a street also threatened with demolition), and at the end of this delightfully staid row of wrought-iron fenced houses lies Smith Square and the church of St. John the Evangelist, which was designed by Archer and was the second of Queen Anne's fifty churches. It was built at a period when ladies took their lap dogs to divine worship, and when masters were represented by their apprentices. The churchwardens still possess a silver snuff-box presented in 1801 by Thomas Gayfrere, the father of the vestry of St. John the Evangelist. ¶ Of the other streets in this interesting neighbourhood, one finds that Smith Street afforded in 1757 good homes for persons who were desirous of being near the school to inspect the behaviour of their children. From this address again Keats dates letters, and here too Southerne, the dramatist, lived and died. In Orchard Street John Wesley resided, and Mathew Street (originally Duck Lane) Swift tells us was in his day noted for second-hand book shops. So it appears that the entire neighbourhood is closely connected with the giants of a past century, and although one sees the necessity of clearing away streets that have become squalid, one cannot pardon the landlords who, merely studying their own selfish interests, have destroyed domestic architecture of a type that is nowadays all too scarce. ¶ One feels with regard to Great College Street that it can no longer be described as a street 'bathed in the peace of a perpetual Sunday,' and that this site, which as far back as the third century was recognized as holy ground, should now be used by no less a body than the ecclesiastical commissioners for commercial purposes, is unpardonable and bordering on profanity. Up to last year Great College Street was, as *The Daily Chronicle* has it, 'redolent of bag-wig days,' but now, alas! one no longer recognizes in it, as formerly, one of those secluded spots that would have tempted the weary night watchman to doze in his chair, leaving his staff and lantern to the mercy of the gay young sparks on the 'ran-dan' from the inns of court. One no longer sees at dusk under the shadow of the overhanging trees the pinched pauper as he creeps with a deal box under his arm on his way to the river and grave of his still-born child, to escape the parish fees, or hears the splash of the tilt boats or distant cry of the street vendor as he bawls his Chaney oranges, Saloop, and Taffety tarts. ¶ The work of devastation now in progress almost in the precincts of the abbey is one of the worst of the many artistic outrages that have been perpetrated in London; but it is too much to hope that the ecclesiastical commissioners will be induced or compelled to stay their hand.

The Threatened Destruction of Old Westminster

WHISTLER AS ETCHER AND LITHOGRAPHER

WRITTEN BY JOSEPH PENNELL

WHISTLER was the greatest etcher and the most accomplished lithographer who ever lived. But to say so—to praise enthusiastically—is only to decry. To state things truly is only to over-state. For this is not the way of the critic, who analyses and dissects, who records and distorts, and who makes a great momentary notoriety for himself and has no real effect upon the one criticized. It is of him the Master said, 'Je n'en vois pas la nécessité.' ¶ I know it will be objected at once that Whistler did not produce such plates as the Hundred Guilder, the Three Trees, the Descent from the Cross, the Christ before Pilate. He did not, and the reason is simple. It is not the fashion nowadays to do so, and, more than this, there is no reason why he should. When Rembrandt lived, it was the fashion to illustrate biblical subjects, and he did it extraordinarily well. It was also the fashion to evolve classical compositions, and he did this amazingly. I probably should not say the fashion, but the tradition, a more appropriate word that expresses much better what I mean. Whistler was the faithful follower of some traditions, but not of others. He saw no necessity for doing large plates for the benefit of the collector, or of putting on his plates, whether large or small, Londoners performing Miracle Plays. For him, nature, the nature that was all about him, was beautiful enough, interesting enough, suggestive enough—finer far than any faked-up composition. On the other hand, if some of the scriptural prints are esteemed as Rembrandt's greatest by collectors—they are his most important in size—they appeal less to artists, for they were really pot-boilers, though magnificent. Whether Whistler could have used his etching needle for the same ends I have no means of knowing; I only know that he did not, that he never made a pot-boiler—a composition if you like—and that he protested against the large plate, 'the huge plate is an offence.' He may therefore be best compared with Rembrandt for his treatment of just those subjects which both artists etched because they loved to etch. ¶ I am not a cataloguer: the clerk who sets down facts and figures wrongly in a book, so that another clerk may come along and make a still larger book by correcting the first clerk's mistakes and filling up his omissions, just as they do in the City, from which he mostly escapes; nor do I wish to pose as an historian of art. I do not pretend to know the order in which Rembrandt etched his plates, though with half an hour's cramming—and I have the materials round me—I could get these facts up. It is more interesting to compare, when comparison is possible, and to prove, as I stated at the beginning, that Whistler is the greatest etcher who ever lived. I have not compared him with Hollar, with Callot, or with Méryon, for they were not etchers as Rembrandt and Whistler were. But look at Rembrandt's prints made, I do not know whether with Amsterdam or Zaandam in the background, and then at Whistler's of the same subjects. Rembrandt drew and bit and printed these little plates as no one had up to his time. But Whistler is as much in advance of Rembrandt as that great artist was of his predecessors. In these little distant views of absolutely the same subject Whistler has triumphed. It is not necessary to explain how: you have only to see the prints to know it. Or take Rembrandt's Mill, his studies of old houses, and then turn to Whistler's Dutch series, or the Thames set, or the Venetian prints,



DISTANT VIEW OF AMSTERDAM, FROM THE ETCHING BY JAMES M'NEILL WHISTLER

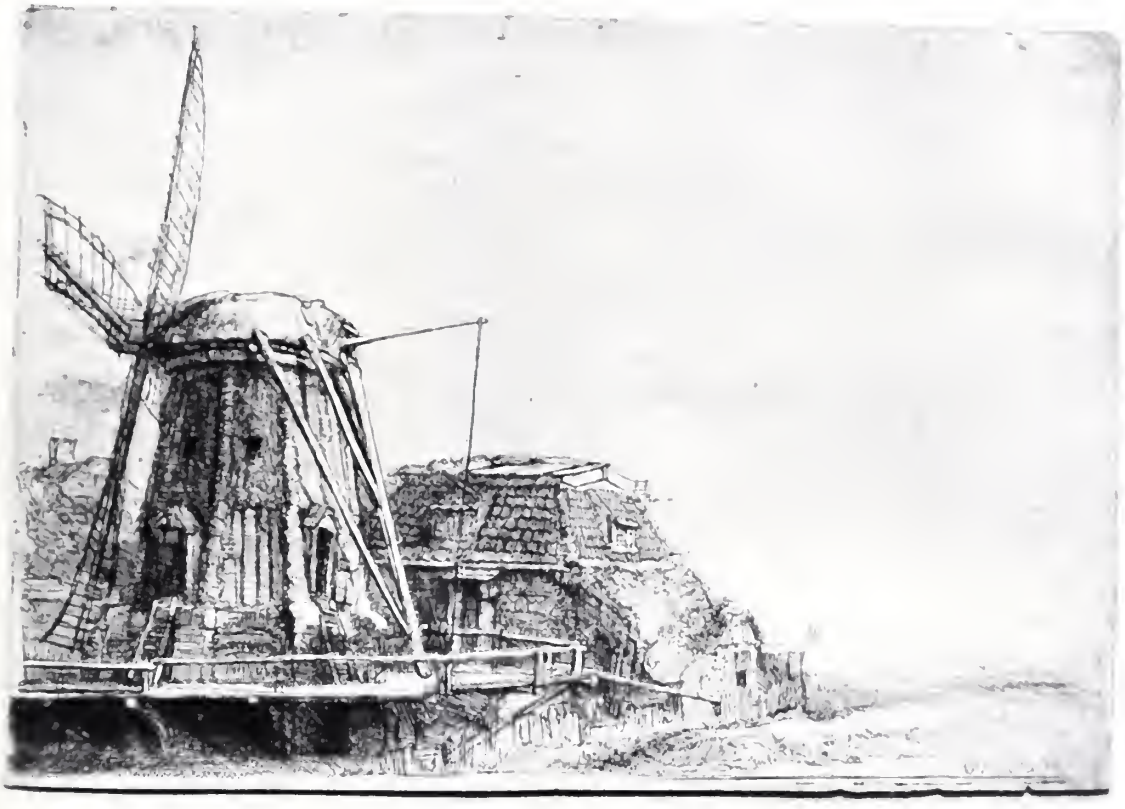


DISTANT VIEW OF AMSTERDAM, FROM THE ETCHING BY REMBRANDT VAN RIJN

if you can find them—only no museum has a complete collection—it becomes evident at once who was the greater artist. The older master is conservative and mannered; the modern master, respecting all the great art of the past, is gracious, and sensitive, and perfectly free. Some of Rembrandt's beggars are marvellous. But what of Whistler's Tramps, the Soupe à Trois Sous, or the Mère Gérard, or fifty others? And when one comes to think of it, there are, as for instance in those dark alleyways of the Venetian set, or the Kitchen of the French series, passages of luminous shadow which Rembrandt never approached in the Burgomaster Six or in any similar subject. Compare the construction of the Mill of Rembrandt with the construction of the warehouses in the Black Lion Wharf, or the Unsafe Tenement, and it will soon be seen who was the greater craftsman. And so it goes all the way through. ¶ And Whistler added a new scientific method to the art of etching, that of painting on the copper plate with the needle. Who before had ever shown the richness which a copper is capable of yielding without mechanical work, without stupid cross hatching? Nobody. And yet he never transgressed a single one of the laws which the other great etchers and he himself had laid down. And this is where the marvel of it comes in. The whole of Whistler's art was a growth and a definite development, but it was, from the first, perfect in its own way. There are in the French set prints, like the night scene in the Alsatian village, called Street in Saverne, which are as good as any that ever came after. And if looked at carefully—I confess I never saw this until Whistler showed it to me once, in a rage because I had not seen his intention—the same arrangement of lines, the same seeking for the same effects, will be found there as in the Venetian plates. Later, his work became simpler, though in his yet unpublished Parisian series of little shops, scenes on the Boulevards and in the Gardens, he carries on the same idea of painting with exquisite line. One of the most interesting, I think, of all his coppers is the Adam and Eve, in which the earlier manner is being broken away from and his final method is taking its place, both the styles harmonizing perfectly. I know little, and can say less, of the states of his plates, how many were printed, whether they exist or not, or what has become of them. All I do know is that in the case of the Thames set, long after Whistler or Delâtre —I am not sure which—had pulled a certain number of proofs, long after the plates had been steeled and regularly published, about 1871, and later still, after a Bond Street dealer had been selling them in endless numbers to artists for a few shillings each, the idea was suggested to another dealer that he should purchase the coppers, remove the steel facing, and, if they were in condition, print as many as the plates would stand, or, if they were not, destroy the plates and sell them, for even Whistler's destroyed coppers have a value. The experiment was tried, and extraordinarily fine proofs were obtained. I believe collectors resented this very much, but artists rejoiced. ¶ It is scarcely necessary to refer in detail to the different series, beginning with the French set, then the Thames, the two Venetian; really the only ones that have been published. Yet there are also the plates done in Holland, which I think have never all been publicly seen in England, unless in a small show given years ago, without any attention being paid to it. A few were exhibited in the second International at Knightsbridge, in 1899, where were also shown most of the prints of the Naval Review, 1887. There is also a Belgian set, but I do not think it, either, has been shown in England. Then there is the series made in the French provinces, and, finally, a number were done in Paris and the suburbs about 1893. But all his life he was working on copper, and no man living, at the present time, has any idea how many

Whistler as Etcher and Lithographer

etchings he made. ¶ It is of the Parisian plates alone that I have any personal knowledge. As I assisted in their production, in the biting and in the pulling of the very few sets of proofs, I got an intimate insight, in a way, into the artist's method of working, at any rate during the last ten years, and I am afraid that anything previous to that will be found more or less legendary. For some reason, I never knew why, and I doubt if Whistler could have explained, he had an objection to grounding plates. He was always afraid that the ground would go wrong, and if he could get anyone to lay this for him, he did. I cannot say who grounded these, but an exquisite series of drawings were made upon the coppers, and then, in an inexplicable manner, he left them lying round the studio for months, until one Sunday afternoon—I remember it perfectly—he determined to bite them in the garden of the Rue du Bac. His methods were those of no one else; like his etching tools, they were all his own. Instead of the huge crowbar employed by most etchers, he used a perfectly balanced, beautifully designed little needle, three or four inches long. It weighed nothing. It was made for him by an instrument maker in Paris, and he carried several in a little silver case in his pocket. Of all he gave me, I regret I have only one left. But on that Sunday afternoon a chair was brought out in the garden under the trees, a small bowl was placed on it, and a plate was laid in the bowl. Instead of pouring diluted acid all over it, drops were taken up from the bottle on a feather, and the plate was painted with the diluted acid just where he wished to get his strongest effects. And the acid was coaxed, or rather used, as one would use water-colour, dragged and washed about. Once in a while he took the plate out and cleaned it and dried it, and here and there stopped out a tiny bit, but mostly there was no stopping out. The effects were got, the depth and strength, by simply leaving a drop of acid where he wanted. Or they would have been got, only the ground began to come off before the plates were sufficiently bitten. Whistler was in everything else the most careful man I ever saw, but in the care of his unbitten plates he was the most careless. They were never properly packed, they were usually carried in paper which rubbed them, and as if this were not enough, they were left for months, and the result was inevitable. Plates grounded in the winter could not be bitten in the summer; the ground came off. Luckily, however, the plates that afternoon in the Rue du Bac were bitten all over slightly, and then they were taken to old Lamour, of the Rue de la Harpe, who regrounded, I remember, some of them, without the least trouble. Whether Whistler ever re-bit them, I do not know. Before they were regrounded, he printed a few proofs, but they came out only exquisite shadows. ¶ As a printer, he was no less great an artist than as an etcher. He brought everything out of the plate that was in it, and in every way that he could possibly get it out. And how that man worked during the long days in the studio at the top of the high house in the Rue Notre Dame des Champs! There are those who say he was not a strong man physically. But though he was nearly twice my age, I was played out before he was. His enthusiasm and energy were endless, though every print was a disappointment. As they came off the printing press and we looked at them—pulled on the old Dutch paper that I have made more than one excursion with him to find, and that we have found—they were dropped between folded sheets of blotting paper and thrown on the floor, which by night was carpeted with them. The next day they were picked up and put in a corner. Possibly, after careful, loving criticism, their edges were cut, and on some the butterfly appeared, though this was usually done later. And in a pile they lay, in their corner, sometimes for days. There was one occasion, I know, when they did not lie there, for someone, either deliber-



THE MILL, FROM THE ETCHING BY REMBRANDT VAN RIJN



ately or ignorantly, collected the sheets of blotting paper which contained most of a set of the 'Twenty-Six Etchings' and sold them to a rag-picker near Red Lion Square, and he sold them to an artist, and that artist brought them to me, saying that they were only Whistlers and he did not care for them, and he did not think they were good Whistlers either, for the edges were all cut off, and he told me he had paid a shilling apiece for them, and he wanted to know what I would give. I offered him eighteenpence. That was a great mistake. For he instantly said, 'I thought you would know if they were worth anything. Now I shall take them to a dealer.' He did, and received exactly the price of one print for them all. ¶ Whistler never went, if he could help it, to a professional printer. I do not think it was because of any wish not to show his methods of printing. It was simply because he loved to do all the work himself. I believe he did his last printing on Mr. Frank Short's press, where, I think, he pulled more of the Paris set. Mr. Short also grounded some new plates, or regrounded the old ones for him. The last etchings he attempted were done in Corsica. These plates I grounded. He sent them to me the very morning he was leaving London. They were put in a package in his trunk, and when he tried to bite them months afterwards, naturally the ground came off at once. I must say, however, that, fearing some such accident, I took the precaution of grounding for myself some small pieces of copper at the same time with the same ball of varnish. The ground on my coppers did not come off, but then I did not carry them about for months. For a man who, as I have said, was so careful, Whistler's carelessness in this respect was masterly. The loss of these plates, if they are gone, is irreparable. Had he lived, doubtless, as happened in the case of many of the others, especially the Venetian, he would have taken them up again and worked on them. But, anyway, there are enough for his immortal glory.

Whistler as Etcher and Lithographer

¶ With him, lithography was not a method for working out elaborate compositions, for translating his pictures into black-and-white, but for sketching. His sketches, however, were perfect works of art which were multiplied by lithography. With the exception of some of the earlier chalk drawings which he made on the stone, and those in wash, almost all were done on paper and transferred to the stone. His materials were the simplest: a tiny little portfolio, and some sheets of transfer paper of the thinnest, flimsiest description, almost like tissue paper. He got the required grain sometimes by placing this paper on a book-cover or other roughish surface and drawing on it with the chalk, which he always held in his fingers, and not in a holder, as do lithographers; very frequently it had not even a point on it. Yet with these simple tools all the beautiful work was done. It is true that he always, or nearly always, worked afterwards on the stone, sometimes from a mere suggestion elaborating and developing greatly. His wash drawings done on the stone were also gone over and over again. But if one looks at the two which I have always thought the most perfect, the Nocturne in the 'Notes,' and the Thames from the Savoy Hotel, they seem to be absolutely fresh and spontaneous. Most of the chalk drawings were very simply and directly done. A subject was found, and in an hour, or less or more, it was on the paper and put down with that sureness and grace of which he alone had the secret. So far as I know there was only one set of lithographs ever published: the 'Notes,' brought out years ago, 1887, by Goupil, of which the Nocturne is the finest, indeed one of the finest things he ever did. But there were groups of subjects: portraits, exquisite little studies of the nude; London, the river, the churches, the streets; the Luxembourg; Lyme Regis; the few which came out in *Piccadilly* and the *Whirlwind*; a half-dozen experiments in colour, most interesting not

only as lithographs but because of the way he did them. A single drawing was made in black chalk and transferred on to several stones. One was used as the keystone and printed in black, and other colours were chosen and the stones used as a mosaic, exactly like a Japanese print, not like a European lithograph. He mixed the colours himself and gave them to the printer, who, after pulling a few proofs, vanished, and I believe the stones all disappeared with him, before a project of printing a portfolio could be carried out. ¶ The lithographs also have been duly classed and catalogued, and the condition of the stones—whether the drawing has been effaced or not—recorded for the benefit of the collector. But all this information does not concern the artist, for whom it is enough to know that no lithographer ever understood the methods and the means more thoroughly and delightfully. No man could get from the stone just what he wanted with such certainty, such charm, and such strength. What he wanted was not what Daumier wanted, or Géricault, or Goya, or any of the other famous lithographers. He could respect the tradition of the past without slavishly imitating it. For his lithographs as for his etchings Whistler went straight to nature, and he used the lithographic chalk as he used the etching needle, with a knowledge, a distinction, an individuality that would have placed him among the masters had he never held a brush or painted a picture. (The etchings illustrating this article are reproduced, by kind permission, from impressions in the possession of Messrs. Obach and Co., 168, New Bond Street, W., and Mr. R. Gutekunst, 16, King Street, St. James's, S.W.)





A SIENESE PAINTER OF THE FRANCISCAN LEGEND

WRITTEN BY BERNHARD BERENSON

PART II—(*Conclusion*)

IF we knew nothing about the author of the series of paintings for the great altarpiece of S. Francesco at Borgo Sansepolcro except what they themselves reveal, we should yet know more than a little, not only concerning his quality as an artist, but about his origin, his time, and his place as well. We happen, however, to possess other works of his, and some documentary information[1] regarding his activity as a painter. ¶ From his birth at Siena on the last day of 1392, thirty-five years pass before we hear of Sassetta again. Then he makes a drawing of the font for S. Giovanni, leaving the colouring thereof to Sano di Pietro, his better known pupil and follower.[2] What he did before that date is as yet obscure. In the works that can with certainty be ascribed to him there is no striking change of manner; and this causes one to infer that they all belong to his full maturity. I have in mind, however, a number of paintings which further study may lead me to believe his, and in that case they will serve as so many links with his past; but for the moment we shall take no account of these, and the more readily as Sassetta's derivation is, as we shall see presently, clear enough without them. ¶ His earliest dated work is the altarpiece painted in 1436 for the Osservanza, St. Bernardine's own church. The Madonna sits on a throne with gorgeous hangings, the Child erect on her knee; in the panel to the right stands Jerome in his cardinal's robes, in the panel to the left Ambrose, in his episcopal vestments; in the gables of the panels are the busts of Peter, Christ, and Paul; and in two roundels between the gables, the Virgin sits in an attitude of graceful deprecation, and Gabriel devoutly kneeling brings his Annunciation. The colouring is delicate, with the delicacy of the wind-flower, pure, transparent. The working of the gold ground, the merely ornamental parts, and the frame —still severely gothic, by the way—partake of the finest traditions of Sienese craftsmanship. The Madonna as a silhouette harks back to Simone Martini, but there is a premonition of Botticellian pathos in her expression. The saints are dignified, grand old men, far more intellectually conceived than similar figures were by Sassetta's older contemporary, Gentile da Fabriano, or by that master's followers, Pisanello, Jacopo Bellini, and Antonio Vivarini, all of whom were in nearly the same stage of the evolution of vision and form as our artist. Indeed the Ambrose in this Osservanza altarpiece, although not claiming the structural qualities, reminds one with singular vividness of the S. Prosdocimo in Mantegna's Brera polyptych, painted nearly twenty years later. ¶ Next in date comes the series of paintings which has been the theme of this article. On September 5, 1437, Sassetta undertook to execute for the high altar of S. Francesco at Borgo Sansepolcro, a polyptych, front and back, the separate panels of which were already fashioned, and prepared with gipsum for painting. He promised 'to paint it with fine gold, ultramarine, and other good colours, and to employ all the subtleties of his art, and to make it as beautiful as he could,' and to have it ready in four years. It was seven, and not four years, however,

[1] In G. Milanesi's 'Documenti per la Storia dell' Arte Senese,' 1854, and in Borghesi and Banchi's supplementary volume to the above.

[2] This does not mean that Sassetta had anything whatever to do with the design of the font. The documents in the four volumes mentioned in the last note, and the comments on them in Cornelius' 'Jacopo della Quercia' (Halle, 1896, p. 36 et seq.), as well as in Lusini's 'S. Giovanni di Siena' (Florence, 1901), leave no possible doubt that the basin as well as the tabernacle of the font were designed by Quercia and his assistants. Sassetta's drawing could have been no more than a copy of the model already existing. (Cf. 'A Forgotten Painter,' by Langton Douglas, THE BURLINGTON MAGAZINE, No. III, p. 306.—ED.)

that he took to fulfil his promise, but then it was to the letter, as the existing panels still witness. The documents unfortunately indicate none of the subjects to be represented, and, as the altarpiece was removed from its place in 1752, and its parts dispersed,[1] we should have no certainty that the series of Franciscan legends which we have studied once formed the polyptych of Borgo Sansepolcro, if Rossini in his valuable and still far from obsolete 'Storia' did not reproduce as plate L of his atlas the central panel—the Triumph of St. Francis—which then showed, on the base of the frame, the following inscription, since obliterated :—CRISTOFORUS FRANCISCI SR. FEI E ANDREAS IOHANNIS TANIS OPERARIUS. A. MCCCCXXXXIIII. These are, as it happens, the names of the churchwardens mentioned both in the contract of 1437 and in the settlement of 1444 as the persons delegated to deal with the artist, and the date, as we know, is the date of the completion of the work. It consisted, so far as I can tell, of a triptych with the Triumph of Francis represented on the central panel, St. John the Baptist on the right and the B. Raineri Rasini on the left wing. On the back were arranged the eight panels with which we are already acquainted, in the order that I have described them, except that the Mystic Marriage preceded and did not follow the Funeral of Francis. There can be no reasonable doubt that all these formed a whole. Apart from all considerations resulting from unity of subject and treatment, we have the fact that the small panels are framed in the same way, with the identical raised floral pattern, and that if we allow for connecting members they are exactly of a size, measuring each 95 by 58 centimetres, to go on the back of the triptych, the central panel of which is 190 cm. by 122 cm. and the side panels 95 cm. by 58 cm. each. Perhaps there were paintings in the predella, with subjects not unlikely chosen from the legend of Raineri; perhaps also there were pinnacles and culminations, but of these there is no trace. Excepting the two life-size figures on the wings—which have never been separated from the central panel—we are already sufficiently acquainted with these paintings, at least in their more general and spiritual aspects. But these two figures will bear a word of description. Both are on gold ground, and stand on coloured marble platforms. The Baptist is a tall, emaciated but firm figure, with face of wild enthusiasm and great eloquence. He wears a skin and a long rose-pink mantle draped over his arms, and he carries a slender blue cross. Raineri is a more monkish figure, with short grey hair, and grey habit, and a face resembling the saint's companion in the Mystic Marriage. In his hand he holds a small hoop around which are placed circlets edgewise.[1] ¶It is now time we glanced at this polyptych from a more formal, more specific point of view. I need not insist on the design, the line, the movement, and the landscape, for we have taken sufficient account of these already. The colour, where it has not darkened, or rubbed off, is singularly pure, deep, and transparent. The quasi-mechanical stamping and ornamentation, and the materials employed, alone suffice to make these panels objects of visual pleasure. The drawing is no less pure and delicate than the colouring, and masterly enough not only to suffice for all the exquisite action contained in this series, but to command considerable qualities of structure. In certain ways Sassetta may be compared with Botticelli. Sandro could model as few, yet he frequently forewent high realization of corporeal substance, deliberately preferring to translate tactile values into values of movement. Stefano was not a Sandro—I will not be so treacherous a friend as to claim it for him—but in essentials they had a surprising likeness to one another, and

[1] See Lorenzo Coleschi's 'Storia della Città di Sansepolcro,' 1886, p. 169.

[1] I have thus far got no clue to the meaning of this symbol, except that I am informed that a figure holding a similar object may be seen in the choir of S. Francesco at Pistoja. It is, by the way, an inference only that this figure represents Raineri. It is based, however, on the fact that the polyptych was painted for an altar erected over his tomb.



ALTARPIECE BY STEFANO DI GIOVANNI (SASSETTA), IN THE CHURCH OF SAN FRANCESCO, SIENA

Sassetta could, when he chose, model in a way that few of his exact contemporaries out of Florence surpassed. Thus, in the central panel Francis is by no means non-existent under his habit, and stands firmly on his feet, and the figure of Lust is exquisitely moulded. So in the Mystic Marriage the floating virtues are at least adequately realized under their chastely simple robes, and the arms have their full weight. Perhaps there is no other Tuscan contemporary of whose quality and degree of accomplishment Sassetta reminds us so much as Masolino. But he is far in advance of him in perspective and landscape. Compare the Francis and the Poor Knight of the one, with the other's fresco at Castiglione d'Olona, representing the Feast of Herod. How exaggerated is the perspective, how archaic still is the landscape of the latter as compared with the former, wherein the perspective is almost ours, and the landscape, far from suggesting unsuccessful effort, is an ineffable dream of hypæthral beauty. Or think of the landscape in the Mystic Marriage; neither Masolino, nor any other Florentine for a long time to come, could produce such a sublime effect of space. In one point, however, Sassetta lags behind. Masaccio in his S. Maria Novella fresco and in his Berlin birth-plate, and other Florentines after him, had already introduced into their paintings the noblest forms of Renaissance construction. Stefano retains gothic architecture, although he studiously avoids the pointed arch. On the other hand he attains, in his Francis before the Pope, to effects of an interior that no Florentine of even later date surpassed. Nor can Sassetta be regarded as backward in his power of individualization. I am acquainted with no portrait from his hand, and this is not surprising, considering how few have come down to us from the first half of the fifteenth century; but in these panels we discover at least one face so individualized, so unlike any conventional type, that we need not hesitate to declare it a faithful likeness. It is the face that we see on the extreme left in Francis renouncing his Heritage, and again on the left in the Funeral. Still less was Sassetta insensible to the prevailing taste for such bravery of dress as is worn by the young gallants in the Francis before the Pope, or by the women in his Asciano picture, of which more presently. And the current interest in *genre* did not leave him unaffected. Turn once more to Francis renouncing his Heritage, and note in the middle distance the sleek priest indifferently reading his breviary. ¶Thus, even without documents, we should know that this Borgo Sansepolcro polyptych was painted by a contemporary of Masolino, Pisanello, Jacopo Bellini and Antonio Vivarini. And that the master was a Sienese we should know not only from his pure, flat colour and his devotion to line, but in other ways as well. The panel representing Francis before the pope we saw, when examining it some time ago, to be something of a failure, and we discovered the reason, in its being too close an adaptation of a work by Ambrogio Lorenzetti. Another reminiscence of the same great master and the same work is to be discerned in the attempted fidelity to oriental dress in the Francis before the Soldan. In the Funeral, on the other hand, the grouping reminds one of Simone Martini's frescoes at Assisi representing the death and burial of St. Martin, while the treatment of the interior again recalls, as I believe we have already noted, Ambrogio and his Mass of St. Nicholas in the Florence academy. Finally, the Francis in Ecstasy of our artist, has, although no spiritual, a definite formal resemblance, as indeed we already have observed, to the seraphic saint in Taddeo di Bartolo's polyptych at Perugia. ¶ There is no difficulty in bringing Sassetta's origin closer home. In the cathedral of Asciano there is a polyptych by our painter,[1] in every way less mature than the

A Sienese Painter of the Franciscan Legend

[1] First ascribed to him by Messrs Crowe and Cavalcaselle. Reproduced in No. III of this magazine. (Art. 'A Forgotten Painter,' by Langton Douglas, p. 311.)

Sansepolcro altarpiece, or even the Osservanza triptych. It is in all probability earlier than 1436—the date of the last-named work, and may even have been painted before 1430. At all events, it is Stefano's earliest important undertaking that has come down to us, and is therefore more than his later paintings likely to reveal his immediate derivation. But for a moment let us put this question out of mind, and examine the Asciano altarpiece for its own sake. It is a triptych representing the birth of the Blessed Virgin. But for its greater sense of beauty, greater dignity of pose, greater suavity of expression, and greater gorgeousness and flatness of colour, the subject is treated as it might have been by a Rogier or a Memlinc. It is a domestic scene carried out with that sense of every little action and every little circumstance having an almost sacramental value, the indispensable precision of ritual, which sense it is the sole business of justifiable *genre* painting to communicate. Ennobled comfort, cheerfulness, daintiness are the soul's perfumes exhaled from such a treatment of the subject. You hear the pleasant crackle of the fire on the hearth, and yet you breathe the sun-enlivened air of the out-of-doors; you get a charming glimpse of a little garden with its wall, its flowerbeds and its solitary tree. At the time when this masterpiece of *genre* was painted it could have had but few rivals in European art. ¶No student of Sienese painting can fail to discover considerable schematic resemblance between this work and the one in the Opera del Duomo by Pietro Lorenzetti treating the same subject. Such an observation, however, would not advance us, for we have ample evidence already to Sassetta's descent from the Lorenzetti. We are seeking for more precise connexions, and we find a clue at least in yet another Birth of the Blessed Virgin. This one is by Paolo di Giovanni Fei. It is in the Siena academy (photo, Lombardi, 800), and like both the others is arranged as a triptych; furthermore, it is in conception and grouping halfway between them, having much less of the epic feeling of Pietro, and much more of the *genre* spirit of Stefano; much more, like his, the treatment of a beautiful interior with sunny suggestions of the out-of-doors. Coming to details, we note a remarkable resemblance between the Anne in Fei's and in Sassetta's work, between the women holding the child in both, and between the attendan who holds the napkin in both. The children are obviously alike—and, indeed, we may anticipate and say at once that all of Sassetta's children more or less resemble this one, derived from Fei, who in turn got his from Bartolo di Fredi. Minuter resemblances may be discovered, as for instance between the young woman sitting in the foreground on the right in Sassetta's triptych, and the St. Elizabeth of Hungary in Fei's, both having the almost identical shape and action of right hand. ¶The clue thus offered, namely that there seems to have been a close relation between Fei and Sassetta, may be followed somewhat further. The Asciano triptych is crowned with three scenes representing the Madonna between angels, her death, and her funeral, charming paintings, of which, however, nothing more need be said here than that they enable us to assume that certain other panels by Stefano are of even earlier date. These are a Last Supper and the Four Patron Martyrs of Siena, in the academy of that town, originally, no doubt, both accessories of the same altarpiece. In all the figures of these little pictures, the ears are set aslant far back on the head, and this is a trait very peculiar to Fei, as anyone who takes the trouble to examine his works [1] will note. In the folds

[1] Besides those correctly ascribed to him, the following are the most interesting. Hitherto they have not been ascribed to him: In the Compagnia di S. Bernardino, by the Porta Camollia, a polyptych. At S. Domenico, a Madonna. In the Saraceni collection, an exquisitely wrought panel with the Madonna, saints and angels, and Eve in the foreground. At Naples, in the Minutuli chapel of the cathedral, a triptych, representing the Crucifixion and saints. (This beautiful work, which dates from no later than 1412, has hitherto passed under Giotto's and other names, but was recently identified as Fei's by that subtle connoisseur of Sienese art, Mr. F. Mason Perkins.) In the Louvre, a Madonna and saints, No. 1314, a small early work. All of these paintings betray an artist who was taught by Bartolo



MADONNA AND CHILD WITH ANGELS, BY STEFANO DI GIOVANNI (SASSETTA), IN THE COLLECTION OF MR. BERNHARD BERENSON

of the draperies also, particularly of the Supper, there are many resemblances to Fei's, to those especially in the triptych at Naples. ¶Those whom many years of concentrated study of art and artists have taught to note the curious way in which certain early traits will suddenly reappear in later life, will not be surprised to find such traits coming out in Sassetta's Cortona polyptych.[1] It certainly is a work of his full-blown prime, not earlier than 1436, the date of the Osservanza picture, but not much later. Indeed, the St. Margaret bears such a strong family likeness to the female saint in Domenico di Bartolo's Asciano polyptych of 1437, that without going into detail we may safely assume the one to have been suggested by the other, and that the inspirer was Stefano. Nevertheless, in this painting of about 1437 he not only harks back to Fei, but further back still, to Fei's masters. Thus, the Child is almost Bartolo's, and the silhouetting of the Madonna's and of Margaret's figures vividly recalls Vanni, as for instance in the Virgin of his Annunciation at S. Pietro Ovile.[2] A more trivial but by no means insignificant point is the nose, which in this Cortona work is rather horizontally tipped, as in most of Fei's faces. We may now safely consider the genealogy of Sassetta as established. He descends through Fei from Bartolo di Fredi and Andrea Vanni, who in turn took up art where Lippo Memmi left it.[3] ¶ It is time to glance at the more interesting of Stefano's remaining works. And first a few words more about the Cortona altarpiece. The central panel, containing the Madonna seated on a low bench covered with a yellow cloth, with two music-making angels at her feet, is largely and simply designed and beautifully wrought and coloured. The four saints are perhaps less interesting; yet the Margaret is a stately vision, and the Michael is that over-panoplied but invincibly youthful form, who, haunting Sienese painting for nearly a century, makes here almost his first appearance. But, all in all, this is not a work which would attract one to Sassetta if one did not know him already. ¶The angels in the Cortona picture recall a panel in the writer's possession which deserves mention here. The Virgin is seen behind a parapet on which she supports the Child. One of her hands touches His shoulder, while the other holds a pomegranate. Two angels rest their arms on the ledge, and two others, in long robes, rise high above. Unfortunately the reproduction gives but a poor idea of this work, partly because much of its beauty depends on its colour. The tender devoutness of the angels does not suffice, in the mere black and white, to overcome the bad construction of the Madonna's head and the too primitive drawing of the child. But the rose mauve of the Virgin's dress, as well as of the lower angels, the pale blue of her mantle, the very dark greenish blue of the upper angels' robes, sewn with golden crosses, the fiery red and gold of their wings, the crimson diadems, the yellow hair, combined with the design, not only produce an effect of hieratic gorgeousness, but at the same time exhale a subtle perfume of pre-Raphaelitism—I mean something of that perfume which Rossetti conveys both in his verse and in his painting. ¶ A large altarpiece at Chiusdino, the little town on the crest of the high hill overlooking the famous ruin of S. Galgano, has the faults and the qualities of the less ambitious work last described. The Madonna is imposing, grandly noble, but the Child is as lumpy as in my picture, while the bystanding saints are not all of the most refined beauty. But the olive-crowned angels, the splendid brocades worked with a pattern of peacocks' feathers, and the depth of expression, produce an

di Fredi and Andrea Vanni while they were partners, and then leaned more and more to the latter. Indeed, the presence of a work at Naples, where it has been since 1412 at least, may be considered as pointing to a close relation between Fei and Vanni, who spent many years in the south.

[1] First correctly ascribed by Messrs. Crowe and Cavalcaselle. Reproduced in No. III of this magazine, p. 315.

[2] Cf. 'A Forgotten Painter,' by Langton Douglas, THE BURLINGTON MAGAZINE, No. III, pp. 313, 314, where this picture is attributed to Sassetta himself, and also the article on Andrea Vanni, by F. Mason Perkins, in THE BURLINGTON MAGAZINE, No. VI, pp. 321, 322.—ED.

[3] Cf. the article cited in footnote above (No. III, pp. 309-314).

effect of high solemnity and beauty, and almost efface the sense of squalour arising from the piteous condition of this work at present. Indeed the seven predelle are so incrusted with dirt that the subject of only one of them can now be deciphered. It is the Founding of St. Mary Major, and it invites comparison with Masolino's panel at Naples, Sassetta thus once more recalling his 'spiritual kin' at Florence.[1] ¶ We must now take rapid note of a number of less important panels, dating from various periods, and then pass on to our painter's last undertaking, the fresco on the Porta Romana. Bare mention will have to suffice for such slight things as the four relatively early small figures of SS. Jerome, Gregory, Louis and Augustine, in the Sienese academy; the small Pietà at Dijon, identified and communicated to me by Mr. Roger Fry; the small Biccherna tablet in the Sienese archives, dated 1440, and representing (according to Mr. Heywood) St. Peter Alessandrini, who sits between two lily-like angels (photo, Lombardi); the two panels belonging to Mrs. J. Horner, of Mells Park, Frome, containing figures of SS. Dorothy, Catherine and James in one, SS. Christopher, Paul and Antony Abbot in the other, which I find in my note-book of July 1897 set down to our painter; the small triptych in the Saraceni collection at Siena, representing the Madonna seated between four angels, the Eternal above, the Baptist and the Virgin on the right, and Catherine of Siena (repainted) and Gabriel on the left wing (photo, Lombardi); or the small triptych in the Sienese academy (No. 177), which is almost a repetition of the last. Of greater interest are three bits of the same predella recounting episodes of poor St. Antony's temptations. One of them is at Siena (No. 166), and the other two—for acquaintance with which I am indebted to Mr. W. Rankin—are in the Jarves collection at New Haven, U.S.A. Curious in these is the figure of the saint, painted in Sassetta's maturity, yet still reminiscent of Fei and Vanni; but charming and poetical are the landscapes: intimate, delicate, with crystalline skies full of circling birds. Three pictures remain, however, which deserve a somewhat less hasty glance. The earliest is a small Epiphany, part of a predella, no doubt, in the Saraceni collection (photo, Lombardi). In spirit it is already in advance of Gentile da Fabriano, and anticipates the delight in graceful adolescence which some years later was to constitute the charm of much of Pesellino's work. The drawing is still undecided, but the colouring is jewel-like. Sassetta is here almost in the stage where we found him in his Asciano polyptych. Until some years ago this little Adoration was ascribed to Fra Angelico, but this implies neither a compliment to its quality nor a sense of its artistic origin; it means simply that of the dozen or so of names which eighteenth-century connoisseurs were in the habit of applying to pre-Raphaelite art, Fra Angelico's seemed, as indeed it was, the most suitable.[1] The other two pictures are from Stefano's last years. One is a large Madonna in the Siena academy (No. 325), so darkened and so badly

[1] It is signed *Stefanus de Senis . . . pinxit*. The Madonna is crowned by two angels who appear over the throne, and on each side stands an angel, olive-wreathed. On the right St. Paul stands and St. Francis kneels; on the left Peter and the Baptist, to balance them. In the spandrils are eight small figures painted on a starred ground of gold and red. The condition of the entire work is wretched. Some of the predelle, which were painted, like most Sienese pictures between 1330 and 1450, on prepared linen affixed to a gesso ground, are now dropping in rags. This altarpiece offers an instance of the not uncommon neglect in which works of art in Italy—outside the Milanese—are apt to be left, so long as there is no danger that foreigners who love art for its beauty and not for patriotic reasons will carry them whither neither contemptuous indifference nor sham solicitude will torture them again. I was put on the track of this work by the 'Inventario Generale degli Oggetti d'Arte della Provincia di Siena,' compiled by F. Brogi in 1863-65, but brought out in 1897. It is one of the most valuable publications that have ever appeared in Italy upon Italian art. It has led me on innumerable expeditions, and, except in the rare cases where the works of art described have disappeared, it has never disappointed me. Such inventories were made at about the same time all over Italy. What has become of them? Except this one of Siena, the only other known to me is the inventory drawn up by Morelli and Cavalcaselle of pictures in the Marches and parts of Umbria.

[1] The woman on the extreme right here is singularly like one in corresponding position in a predella at Prato representing the Circumcision. I mention it as an obvious case of purely fortuitous resemblance. The Prato panel, ascribed to Fra Filippo, but probably by Fra Diamante, was scarcely painted before 1455 at the earliest, while Sassetta's can be of no later date than 1435.



TEMPTATION OF ST. ANTHONY, BY STEFANO DI GIOVANNI (SASSETTA); IN THE JARVES COLLECTION, YALE UNIVERSITY, U.S.A.

hung that, but for Mr. Perkins, it would have escaped my attention. It is a majestic design, and proper cleaning would bring to light a noble work.[1] The other at Berlin (No. 63[B], photo Hanfstängl) is almost the same design, but nearly on the scale of a miniature, and with a gracility and a delicacy becoming the diminutive size. ¶ Sassetta's last ambitious work was to have been a fresco over the Porta Romana, representing the Coronation of the Virgin. Three years after he undertook it he died, some time in 1450, leaving the work unfinished. It was completed more than fifteen years later by Sano di Pietro. The instructed eye has no difficulty in distinguishing the two hands in this fresco, despite its ruined state. Sassetta painted the angels and saints in the canopy, and but three or four heads on the very top of the Coronation proper; for his heads, closely as they were copied by Sano, yet have a different, nobler air, rest on more slender necks, and show an altogether greater elegance. And this testimony of one's eyes is confirmed by documents, for in the application made on April 12, 1451, by Stefano's widow for payment, she says that besides preparing the ground for the Coronation, and making most of the drawings, her husband had finished *tutta la volta*, *i.e.* the interior of the canopy. ¶ And now a few brief words regarding Sassetta's following and influence.[2] Of his enrolled pupils, such as Sano di Pietro and Pellegrino di Mariano Rossini,[3] we need say nothing, for they never wandered far from their master's methods.

[1] It is said to come from the town hall, and may possibly be the picture painted at the end of 1446 for one of the public offices. See Milanesi, 'Documenti,' II, p. 245.

[2] The following are pictures executed in Sassetta's workshop:—

Siena, academy, No. 158, Madonna between Catherine and the Baptist; No. 185, Madonna.

Asciano, Compagnia di S. Croce, St. Sebastian.

Grosseto, cathedral, sacristy, Madonna—this on the authority of Mr. F. M. Perkins.

I do not flatter myself that I have mentioned all the Sassettas in existence, but, following my custom, I speak of those only which I have seen with my own eyes, except in the rare cases where the contrary is specified.

[3] He must have been the pupil of Sassetta in the first place, and not of Sano. Indeed, I suspect that his predella in the Sienese academy representing the Crucifixion, St. Jerome in the Desert, and St. Ambrose expelling the Arians, seeing that it is of the same width and refers to the same personages, may have formed part of Stefano's Osservanza altarpiece. His other predella in the same gallery, representing two scenes of martyrdom and a Pietà, has a St. John which differs but in quality from the one in Sassetta's Dijon panel.

A Sienese Painter of the Franciscan Legend

Nor need we go afield to trace his influence where it is not to be found, seeing it certainly is not there, namely in Umbria.[1] It is in Siena alone that we may seek for it, and among his slightly younger contemporaries only, not among those who flourished wholly in the second half of the fifteenth century. ¶ The winsome and at times exquisite Giovanni di Paolo may have been his fellow pupil under Fei, but in any case owed more to Sassetta than to any other master. You will see this clearly enough if you look at Giovanni's Madonna, dated 1428, in the Saraceni collection, his triptych in the Siena academy (No. 178), or Mr. Charles Butler's Birth of John. His most delightful painting, a Madonna in a closed tabernacle in the Via delle Terme at Siena—rediscovered and pointed out to me by Mrs. F. M. Perkins, author, with Mr. Heywood, of a most exemplary guide to that town—this Madonna has so much of Stefano's own charm and grace that at first sight one could almost mistake it for his work. ¶ We have already had occasion to observe a connexion between our artist and his only serious rival at Siena in his own lifetime, namely Domenico di Bartolo. Although not to the same degree as the female saint already mentioned, the other saints in the latter's Asciano polyptych do not fail to betray a touch of Sassetta's influence. But in the works whereby Domenico is best known, his frescoes in the Scala hospital, a frantic eagerness for the mere shapes that current naturalism in its distressing travail was writhing itself into, possessed the painter, and no sign of aught so sweet as Sassetta's style is traceable. But alongside of these frescoes, there is one representing the investiture of a new rector, which, while chiefly filled with Domenico's crudities, does betray a softer touch and a more genial feeling, does

[1] The opinion here referred to and the arguments by which it is supported will be found in Mr. Langton Douglas's article already cited (THE BURLINGTON MAGAZINE, No. III, p. 306).—ED.

remind one of Sassetta. Its author, as we know, was Priamo, the brother of the puissantly creative Jacopo della Quercia. There exists, however, the fragment of another work of his, done within a year or two of the last, but so startlingly like Sassetta's as to admit of no doubt that he was the latter's pupil, and to prove that if he appears so little to be this in the fresco it is because therein he must have worked under Domenico's directions. This fragment, long ago cut down to an oval containing only the Madonna between six angels, ruined, and repainted, still remains, when seen not too closely, one of the most radiant visions of loveliness in Italian art. So near is it to Sassetta that when I first saw it some six years ago, knowing the master less, and nothing whatever of Priamo, and seeing so many resemblances in type with the Chantilly Marriage of Francis to Poverty,[1] I did not hesitate to note it as Stefano's. Now I clearly see under its alluring charm the weaknesses of an inferior artist; documents allow us to infer that it is all that remains of an altarpiece ordered in 1445 by the collegiate church of S. Michele of Volterra. It now hangs in the choir of that church. Not improbably by the same author, Priamo della Quercia (and certainly of Sassetta's school), is a small picture in a gothic frame hanging in the entrance hall of the National gallery (No. 1,456). It represents the Madonna in the midst of six boy angels, who are dressed in the costume of the middle of the fifteenth century. It is labelled 'Italian school, fifteenth century.' ¶ The most remarkable of Sassetta's followers is yet to be mentioned. It was Lorenzo Vecchietta, the wonderful sculptor, delightful painter, and maker of three out of the four real artists with whom native Sienese art closes its story, I mean Francesco di Giorgio, Neroccio di Landi, and Benvenuto di Giovanni. Doubtless in sculpture Vecchietta had other teachers, but Sassetta alone in painting. All his frescoes and panels bear more or less witness to this; none so much, however—and this is significant—as his earliest considerable work, the shrine recently transported from S. Maria della Scala to the Sienese academy. The outside figures, especially in the Annunciation and Resurrection, are in type, in treatment, in colour, in feeling even, as close to Stefano's as a gifted pupil's work can be to that of his teacher. ¶ Sassetta was thus not only one of the few masters in Europe of imaginative design, but the most important painter at Siena during the second quarter of the fifteenth century, the channel through which Sienese trecento traditions passed and became transformed into those of the quattrocento, for nearly all the later painters of Siena were his offspring.

[1] In regard to this picture it is only just to mention that the first to publish its attribution to Sassetta was Mr. Langton Douglas, and the medium of its publication was this magazine (No. III, pp. 314, 317). Mr. Douglas stated that the picture was part of the Borgo Sansepolcro altarpiece, but he believed that the rest had disappeared. The picture was reproduced as one of the illustrations to Mr. Douglas's article (No. III, p. 319), but it was thought desirable to reproduce it again last month (No. VII, p. 30) in order to make the series complete.—Ed.

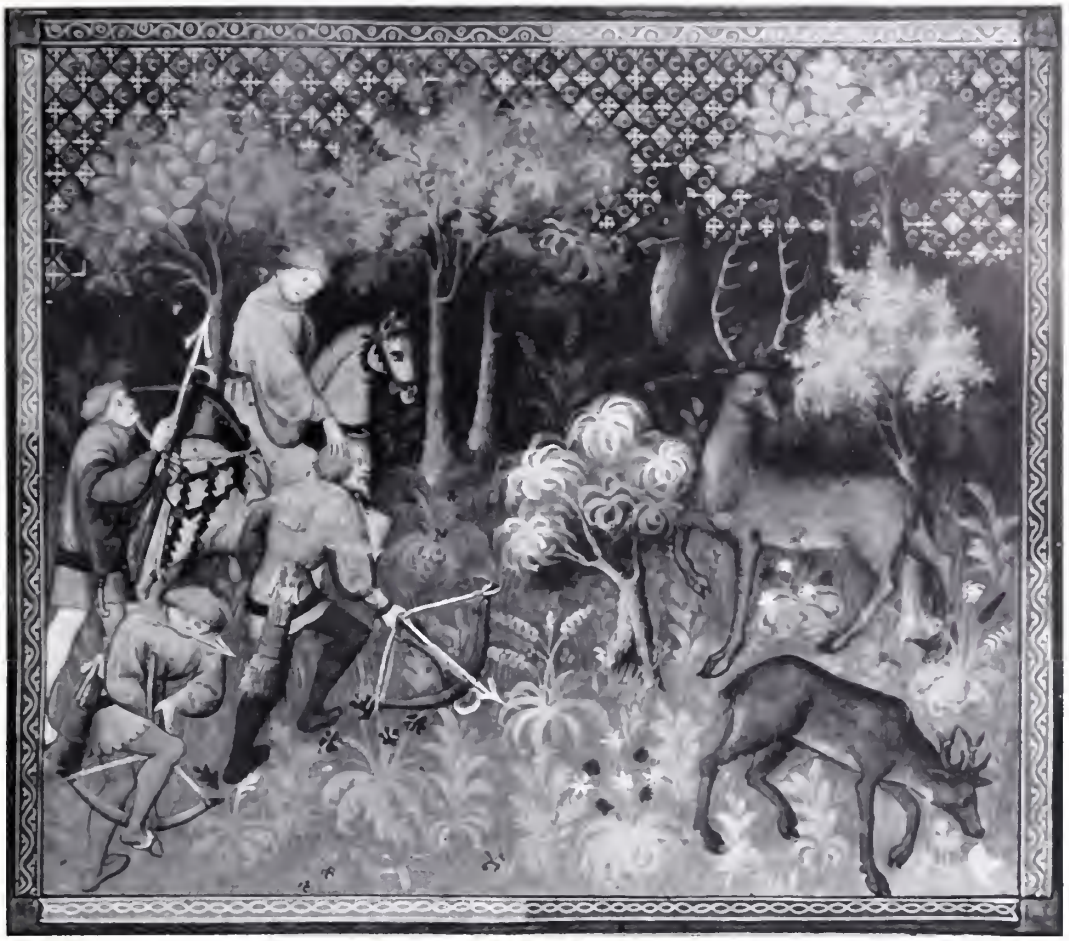
ANCIENT WEAPONS OF THE CHASE

WRITTEN BY W. A. BAILLIE-GROHMAN

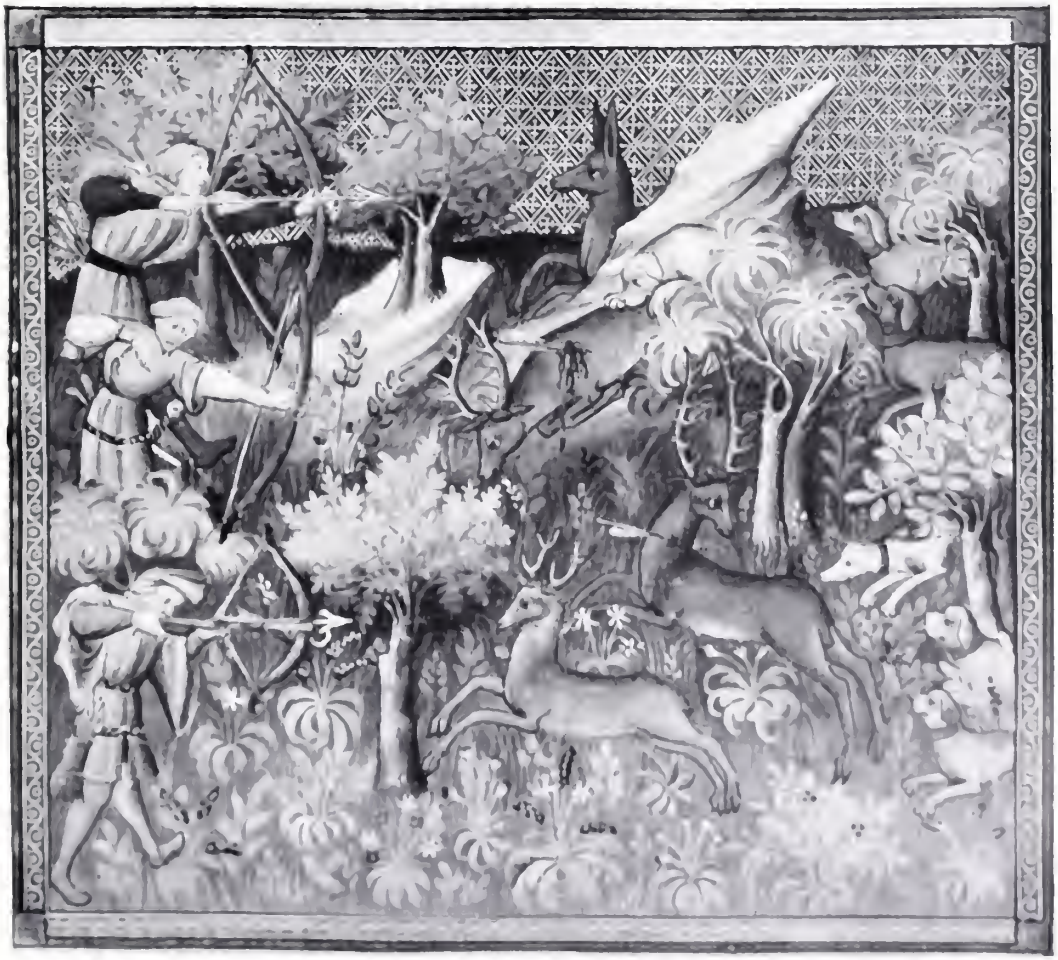
ARTICLE I

LIKE most other mediaeval inventions, that of gunpowder took more than a century to come into general use. Indeed, so far as its adoption for sporting purposes is concerned, it took nearer two centuries to accomplish that end. For the purpose of our present investigation, however, we can consider that the second half of the fifteenth and the first of the following century marked the transition period in weapons used for the chase. The two artists from whose works most of our reproductions have been borrowed mark respectively the beginning and the end of this period of transition. The earlier of the two, whose name unfortunately has not come down to us, is no stranger to the readers of THE BURLINGTON MAGAZINE, for he was the skilful French miniaturist whose beautiful designs embellish the 'Gaston Phoebus' codex which was the subject of a recent article on 'The finest Hunting Manuscript extant,' in which I described one of the choicest treasures of fifteenth-century art, preserved in the national library at Paris, where it is catalogued as f. fr. MS. 616. The other artist is Stradanus, who, born in 1523 in Bruges, settled down in Florence about the middle of the century, where he turned out a large number of pictures relating to our subject. ¶ Before proceeding to a closer examination of our material it is necessary to remind the reader that the mediaeval *veneurs* did not use missive weapons to anything like the same extent as did their successors, say, from the end of the sixteenth century on, when firearms had come into general use, and the slaughter of vast numbers of stags and other game became not only the fashion, but was made the object of personal rivalry among the governing classes. Before the adoption of gunpowder for the chase, the sport of hunting consisted in the taking of a single animal by pursuing it either on foot or on horseback with slow but carefully-trained hounds, the final killing of the beast, when brought to bay, being generally done with the spear or hunting-knife at often dangerously close quarters, as for instance in the case of a cornered bear or boar. The longer the chase lasted, the rougher the ground, the denser the forest, the wider the rivers, the greater was the test of the skill and endurance of man, horse, and hound. For this reason, if for no other, the older literature on the subject of the chase contains comparatively little concerning the long-bow and cross-bow, and in the pictorial material the chief emphasis is laid on horseback pursuit of game and on the training and working of the various kinds of hounds employed by sportsmen. ¶ 'Gaston Phoebus' was written in the years between 1387 and 1391 by Gaston III, count of Foix and Béarn, the friend and patron of Froissart; but the illuminations were made, as we have already said, some decades later towards the middle of the fifteenth century. Comparing the latter with the far more primitive drawings to be found in the more ancient hunting work 'Roy Modus,' written in the first third of the fourteenth century, we are principally struck by the fact that while the latter contains no pictorial or textual reference to the cross-bow, 'Gaston Phoebus' contains numerous illuminations depicting it, though in the text it is but very briefly noticed. From these indications we may conclude that in France the long-bow remained in general use for the chase up to the first half of the fifteenth century, when the cross-bow

came into favour, for otherwise it would be difficult to explain the predominance of the 'arc-baleste' in the illuminations in 'Gaston Phoebus.' ¶ The cross-bow, to examine briefly its origin, was already known to the Romans, for, as Lord Dillon points out, there exists a picture of one on a Roman 'bas-relief' at Clermont Ferrand. Into general use in England this oriental weapon does not seem to have come until the twelfth century, for although Odo the 'arbalister' is mentioned in Domesday book, the only missive arms shown in the Bayeux tapestry are the long and the short bow. Saracens or returning crusaders probably made it more popular in England; thus we know that Peter the Saracen was King John's cross-bow maker at 9d. a day, A.D. 1205. Richard Cœur de Lion's share in the introduction of the cross-bow is a well-known historical fact, for his death by Bertrand de Gourdon's bolt at the siege of Chaluz Chabrol was for centuries considered as a visitation of divine Providence. It was, according to popular belief, a demonstration of God's wrath at Richard's bold contravention of the interdict passed by the second Lateran council, A.D. 1139, prohibiting the use of the diabolic cross-bow in warfare among Christians. ¶ It is doubtful whether William the Conqueror used the long-bow for the chase, for Wace's reference to his having an 'arc' in his hand while hunting in his park at Rouen, when he received the news of Edward the Confessor's death, is not as positive as it might be, for while 'arc' was the term used to describe the long-bow, the fact that he is said to have handed to his varlet the arc ready strung and charged would show that it was a cross-bow. A similar uncertainty appears to exist regarding the precise nature of the weapon by which William Rufus was killed in the New Forest, where, by the way, his brother Richard and a nephew shared the same though less known fate. ¶ At that period cross-bows were still exceedingly cumbrous affairs, and, according to one account, men had to lie down on their backs to bend them by pressing with both feet against the bow and draw the cord with both hands up to the notch. But improvements seem to have been adopted fairly early in the following century. An iron stirrup was attached to the front of the stick, and various types of winches and levers were invented to bend bows, which again were made heavier and stiffer so as to shoot further. Of these contrivances the 'cranequin' or 'cric' or 'quindaz' seems to have been the most powerful, but also the latest to be invented. The earlier windlass with two long-armed handles we see in numerous illuminations which show very plainly how this powerful contrivance was handled. The 'cranequin' or 'crennequin' was less cumbersome; it was also known as the 'moulinet,' which, with the aid of a strong iron pin that traversed the stock about six inches behind the nut or notch, enabled the sportsman to bend the bow by a rack and pinion winder. Then there were the so-called goat's-feet, short levers with two articulated hooks at the end to catch hold of the cord when pulling it into position by means of the lever. And finally there was a yet simpler contrivance consisting of a plain or bifurcated hook, which was carried fastened to the belt of the archer. When bending the bow he hooked the two iron catches on to the cord, and placing one foot in the stirrup, pressed the cross-bow downwards, while he raised his body until the hooks holding the cord brought it into position in the notch of the nut. This process one of our illuminations from 'Gaston Phoebus' illustrates very distinctly. We see the archer holding the bolt or arrow between his teeth while he bends the bow, a quaintly lifelike picture! The cross-bows delineated in our codex are of various sizes, as are the vires or viroux or bolts, which are of a more arrow-like description than the quarrels used for warfare. The latter were usually only about a foot long, the head being a plainly-forged point, and not barbed as these are. If the



HOW THE CROSS-BOW WAS BENT BY MEANS OF THE GAFFLE, FROM THE MS. OF GASTON PHOEBUS, IN THE NATIONAL LIBRARY OF FRANCE



THE BOW AND THE CROSS-BOW IN THE FIFTEENTH CENTURY, FROM THE MS. OF GASTON PHOEBUS, IN THE NATIONAL LIBRARY OF FRANCE

'feathers,' which were often of thin wood or leather, were placed spirally on the stem, so as to give the bolt a twist in its flight, they were called viratons. ¶ The propelling force of the steel fifteenth-century cross-bow must have been much greater than that of the long-bow, and this was shown not long ago by an interesting experiment made by Sir Ralph Payne-Gallwey with a strong mediaeval cross-bow he had obtained from Nürnberg.[1] To bend this arm, weights of 1,200 lb. had to be employed in order to pull the cord into position, while 60 lb., as all modern archers know, represents the pull of an ordinary long-bow. No wonder that with such a cross-bow the Emperor Maximilian could slay a stag or chamois at 200 yards, and that men could be killed at more than twice that distance. Of the latter a somewhat curious instance comes under my personal cognizance, if any belief can be attached to a legend of which the ancient 'schloss' in which the present lines are written was once the scene. It occurred in the middle of the fifteenth century, when two brothers, the knights Hans and Ulrich of Frundsberg, owned two neighbouring castles in Tyrol, both occupying rocky elevations of the ground, the old Roman high road to Italy passing between the two, the distance from tower to tower being between 450 and 500 yards. One day, as a result of a fraternal feud, Knight Ulrich took a pot shot with his cross-bow from his Schloss Lichtwehr at brother Hans, standing at the window of what is at present the drawing-room of Schloss Matzen (owned by the writer's mother), his aim being as good as his cross-bow was strong, for, notwithstanding the great distance, a fatal bull's-eye was scored. ¶ The longest though not the most effective shooting in mediaeval times was done with the oriental short-bow, shooting a very light arrow made of reeds or bamboo. According to Sir Ralph Payne-Gallwey, monuments were placed to mark particularly long shots at the Ok Mydan (place of the arrow) near Constantinople, and there Sultan Selim shot an arrow which drove into the ground at a distance of 838 yards! ¶ One great advantage of the oriental short-bow was the ease with which it could be used from horseback, a facility that was, of course, denied to the long-bow, which had to be as long as the archer was tall. 'Gaston Phoebus,' in the chapter on the long-bow, gives its proper length as 20 to 22 fists, irrespective, apparently, of the man's height. At the conclusion of the chapter, Count Gaston declares that 'of the arc (long-bow) I do not know too much. He who wants to know all about it must go into England, for that is their right craft (*droit mesurer*),' a confession which we must interpret to mean that he cared more for the taking of big game by force of hounds (*prendre à force*) and finally slaying it, be it bear, wild-boar, or stag brought to bay by the hounds, with spear or sword, than for shooting game with the long-bow or cross-bow. To these sentiments, as I have already hinted, most mediaeval sportsmen subscribed. ¶ The bows of cross-bows in the earlier days were frequently made of a composition, and though called horn bows, they consisted of layers of yew with a core of whale-bone bound together by sinews and coated with a glue-like varnish of wonderful strength. Not long ago Baron de Cosson sacrificed an ancient Spanish cross-bow to investigations concerning the materials composing the bow, which was dissected with the greatest possible care, the results being carefully noted and published by him.[1] The way the strips of whalebone that formed the core were mortised together, and the fine workmanship of the whole, showed that the artificer possessed a surprising degree of skill and practice. Sinews and tendons of animals seemed to play an important part in the composition of bar and cord. This we know also from the pipe rolls and wardrobe accounts; thus, in 1302, William

[1] *Field*, Jan. 4 and Feb. 1, 1902.

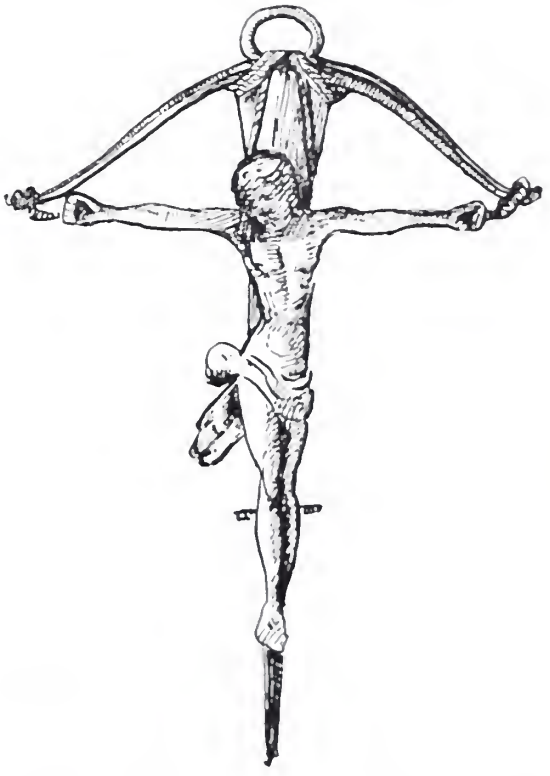
[1] Archaeologia, Vol. LIII, p. 445-464.

Conrad, bowyer to the Tower of London, received four pounds of 'sinues of seadogs,' and in 1358 Robert l'Artilleur at Rouen requisitioned certain nuts, stirrups, keys (triggers), hempen string, wax, pitch, tallow, charcoal, glue, ox-sinews shredded out like lint, varnish, and twelve rams' horns, for the construction of cross-bows. Great prices were consequently paid for good cross-bows; thus, when Henry of Derby (Bolingbroke), the subsequent Henry IV, undertook the first of his expeditions to Prussia in 1390, we know that as much as three ducats was paid for 'one arblast for our prince.' Another curious entry relating to both cross-bows and long-bows is quoted in relation to the preparations made by Henry V for his invasion of France in 1415. Among the 'vitaille et autre stuff besoignable,' or, in other words, the military stores, forwarded by that boldest of invaders from Southampton, there were 1,000 arcs (long-bows), 2,000 trusses of arrows, 100 gross of bowstrings for the bows, and 100 arbalastes. As there is no trace of cross-bows having been used by the English at Agincourt, it is probable that some if not all of these 100 cross-bows were used for the siege of Harfleur, and possibly some of them may have been 'arbaletes ribaudequins,' or siege cross-bows—huge machines twelve or fifteen feet in length, propelling darts five and six feet long. Another curious entry in the duchy of Lancaster records of the year 1403 takes us back to the days when cannon were in their infancy. The entry relates to the material sent by the king from London by cart to Bristol for the defence of Kidwelly. After the usual array of breastplates, basnets, vanbraces, gauntlets, lances, and pole-axes for six men at-arms, we hear of six arblasts, a windlass with a belt, two small cannon costing each 12 shillings, 40 lb. of gunpowder in a cask, 40 bows, 80 sheaves of arrows (a sheaf consisted of 24 arrows), 2,000 quarrels, and 12 dozen bowstrings. When the duke of Burgundy, in 1406, was making vast preparations for the siege of Calais, he collected at Saint-Omer a great army, amongst which were 3,000 archers (long-bow men), and 1,500 cross-bow men, chiefly Genoese. Besides cannon, one of which weighed 2,000 lb., bombards, rams, and stone-bows were accumulated, and the stores contained 125,000 quarrels, 100,000 viretons, 10,000 dondains (large siege arrows), 200 'arbalastres de Romanie a tendre a tour,' and 300 dozen arrows. The ammunition for the great 2,000 lb. cannon that had been brought from Bruges consisted of 2,568 lb. of saltpetre, 1,114 lb. of sulphur, 520 lb. of charcoal (to be mixed when wanted), and 7,200 lb. of gunpowder, of which 1,200 lb. was bought on the spot, and a stock of 150 round stones, each weighing 120 lb., that were shot from this formidable piece. For the cross-bow strings 277 lb. of thread of Amiens was provided. Mr. Wylie, in his invaluable work on Henry IV's reign, from whose pages the above details are borrowed, mentions that the arblasts (cross-bows) were fitted with triple strings, but this is, I am inclined to think, a mistake on his part, for in the first place, the entry in the 'Tres. des Chartres,' from which he quotes his list, runs :—'100 arcs à main garnis chacun de 3 cordes,' which distinctly means long-bows and not cross-bows, and, secondly, cross-bows with more than one cord were a much later invention, and one of which I have not come across any traces in the first half of the fifteenth century. Possibly the true meaning of this 'garnis chacun de 3 cordes' is that each long-bow had some spare strings. In the sixteenth century double-stringed stone-bows furnished with a sort of pouch, in which the pebble or leaden bullet was placed, became very favourite arms for killing birds and small game. Their English name was 'latch' or 'prodd,' and they came under Henry VIII's ban when he forbade the use of cross-bows and hand guns, in order that the use of the old national weapon, the long-bow, might not go out of fashion. A fine example of



STALKING PARTRIDGES WITH THE STONE-BOW AND THE STALKING-COW
FROM THE ORIGINAL DRAWING BY STRADANUS (1523-1605) IN MR. W. A. BAILLIE-GROHMAN'S COLLECTION

a sixteenth-century 'latch' is preserved in the Munich museum. ¶ The original tinted drawing by Stradanus (signed), here reproduced, shows us the latch in the act of being used for partridge 'stalking,' if so we may term the sport of approaching the birds by means of a stalking cow. The latter consisted of two men draped to imitate a grazing cow. This drawing is the original[1] of one of Stradanus's well-known series, called by him 'Venationes, Ferarum, Auium, Piscium,' which was really only a sort of sporting picture-book, consisting of 104 representations of possible and impossible sporting incidents. But, as we shall see, this series, which was drawn about the middle of the sixteenth century, the engravings after them, made by the brothers Galle and others, appearing only in 1578, throws valuable light upon various forms of sporting arms. ¶ In France, notwithstanding the great English victories achieved by the long-bow, the favourite weapon for warfare remained the cross-bow, and records show that after every important English victory gilds of crossbowmen were formed in various French towns, in order to make the population skilled in its use. The Paris company of crossbowmen was established in 1359, soon after the disastrous defeat at Poitiers. Two societies of crossbowmen were founded soon afterwards in Reims, and of these some early records have come down to us. The distance they shot was 110 'reasonable paces,' and the members appear to have been recruited from various social circles. Thus we find Jehan Moet, apothecary; the noble Jehan de Bohau; Remy Legoix, parish priest; Thiebault Levoirier, cloth merchant; then canons and chaplains, butchers, tanners, stonemasons, saddlers, etc. In 1415 'the knights of the crossbow' of Sezanne sent a challenge to their brother archers at Reims to shoot a match on the Saturday before St. John the Baptist's day, the first prize being a silver stag with gilt antlers, of the value of eight to nine livres tournois, the second a silver hind. Four months later a more serious match was shot on the fields of Agincourt, when the English long-bow again pulled off a brilliant victory against most formidable odds. The two cross-bow gilds of Reims were amalgamated under Louis XI, and as late as 1603 Henry IV granted them fresh letters patent. ¶ Members of the cross-bow gilds, as did also

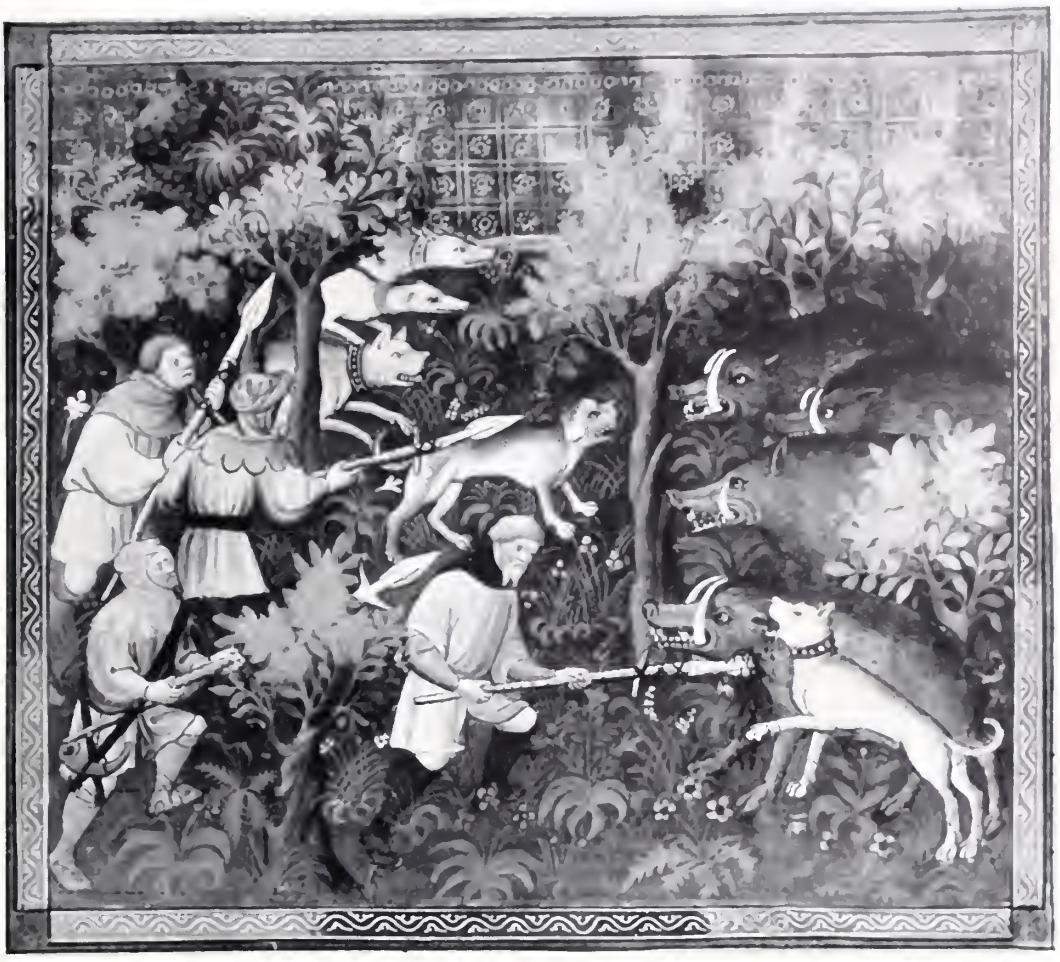


sportsmen, wore on their hats, in front, metal badges of some suitable and distinctive design when they were *en fête*. A few years ago I was fortunate enough to find, on one of my antiquarian raids, one of these ancient devices, of which our reproduction gives some idea. It is a miniature cross-bow of the usual sixteenth-century style, about four inches in height. Upon it, as were it a cross, is lashed the even more diminutive figure of Christ. The long lever of the trigger was probably stuck into the hatband.

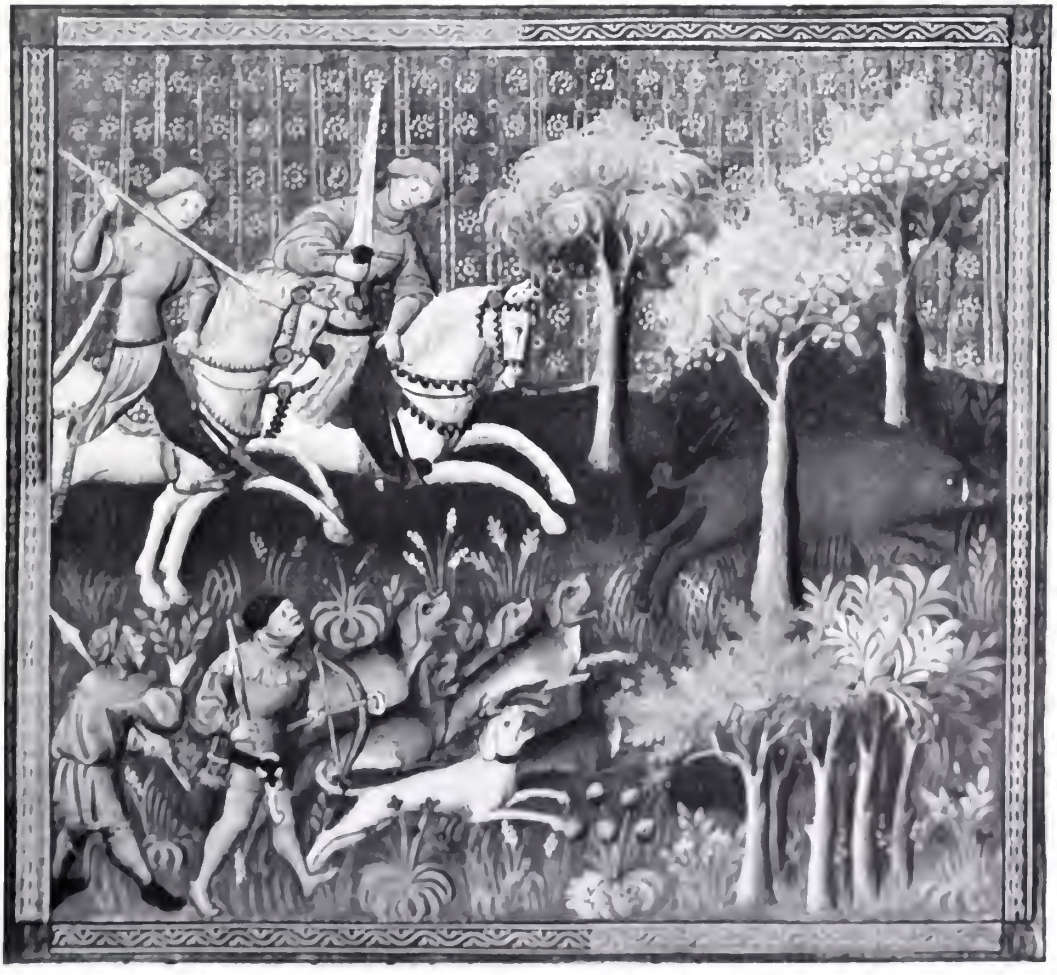
[1] This article was already in type when Sir Ralph Payne-Gallwey's book, 'The Cross-bow,' was published, and this drawing is the original of the engraving he reproduces in Fig. 21. Stradanus drew very often 'reversed,' so that by the process of engraving and printing the picture should come out right.

The whole is of gilt brass, but the silversmith's mark on the stock is so indistinct that it is almost impossible to make it out. It is probably of the first half of the sixteenth century, when such symbols were much in vogue, and as it came from Switzerland it probably belonged to a member of the numerous cross-bow gilds for which that country was famous. ¶ Cross-bows for the chase were very favourite presents from kings and princes. When Louis de Bruges, or the lord of Gruthuyse as his chronicler calls him, visited Edward IV on a special mission from Charles of Burgundy, the English king made him earl of Winchester, and presented him with 'a Royall Crosbowe, the strynge of silke, the case covered with velvette of the Kinges collour and his armes and bagges (badges) there apon. Also the heddes of the quarrelles were gilte.' This gorgeous cross-bow was probably put to a practical test a few hours after the presentation, though not with any conspicuous success, for 'before dynner they kylled no game, saving a doe.' Better luck seems to have attended the chase after the mid-day repast, for 'halfe a doussein buckes were slaine, som with greyhoundes and som renne to deathe with bucke houndes.' ¶ The points of cross-bow bolts were of manifold shape; those used for shooting birds and hares and rabbits had a broad flat head that prevented the bolt from penetrating the quarry, and the game was killed by the mere shock. Another shape was the *Boson*, which had a turnip-shaped bulb of wood at the end, from which a sharp nail-like point protruded. It was probably used for small game, for the purpose of preserving as much as possible the quarry from external wounds, for the larder played an important *rôle* in those days. Others again had double or forked points, connected by a sickle-shaped sharp edge. Of these, Shakespeare, more than a hundred years after their introduction, complained in 'As You Like It,' so that they appear to have remained in use for a long time, in fact till the cross-bow went out of business altogether, at least for practical purposes. The most usual shape, at least in France, for the sporting bolt was the one we see in the 'Gaston Phoebus' reproductions, which resembles that of the eastern short-bow arrow. The points were, as 'Gaston Phoebus' tells us, five fingers' width in length and four wide where the barbs were. ¶ Cross-bows were used like the short-bow, from horseback, and it is perhaps surprising that there were not more accidents, particularly with the latter anterior to the invention of the trigger-catch, which prevented the bow going off while in any other but a horizontal position. This improvement Emperor Maximilian himself is said to have introduced, in consequence of the accident he describes in 'Theuerdank,' when his cross-bow while riding through a wood went off, the bolt penetrating his hat. Count Gaston de Foix, that fourteenth-century Colonel Hawker, gave useful instructions on this matter, the wounding of a Norman knight, one Godefroy d'Harcourt, by a fellow-sportsman in his presence, giving him a capital opportunity to write wisely about it.

(*To be continued.*)



THE ESPIEU OR SPEAR AS USED TO RECEIVE THE CHARGE OF WILD BOARS. FROM THE MS. OF GASTON PHOEBUS, IN THE NATIONAL LIBRARY OF FRANCE



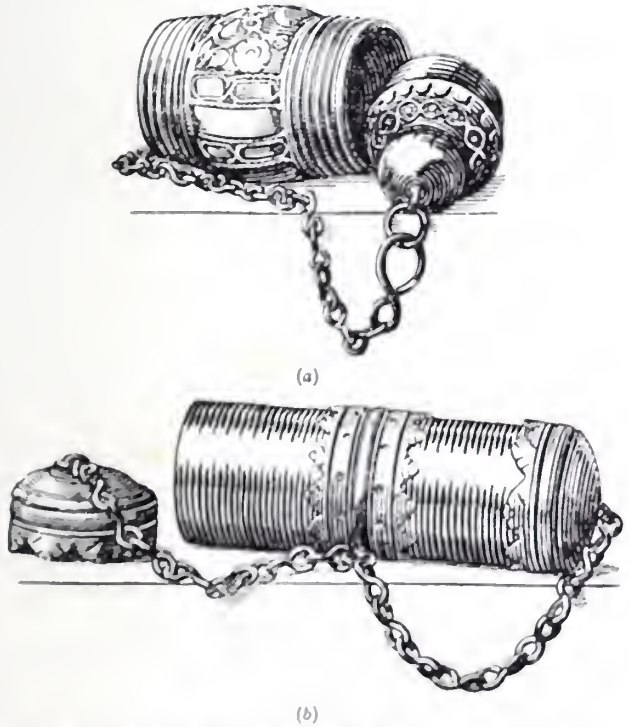
THE FALCON AND THE HUNTING-SWORD IN THE FIFTEENTH CENTURY. FROM THE MS. OF GASTON PHOEBUS, IN THE NATIONAL LIBRARY OF FRANCE

CONCERNING TINDER-BOXES

WRITTEN BY MILLER CHRISTY

ARTICLE III.—PERSONAL TINDER-BOXES

IN the two preceding articles, I described various characteristic forms of the ordinary, every-day, domestic tinder-box; discussed its usual contents (tinder, flint, steel, and sulphur-matches); explained the manner of its use; and traced its history down to the time of its final disappearance, about the year 1835. I treat now two special branches of the subject. ¶ Towards the close of the long period during which the tinder-box was in use, it underwent various developments. Thus, in 1806, a Mr. John Phillips, of Stonehouse, Devon, patented a combined tinder-box and lantern, in which the fire-steel took the shape of a ring attached to the damper. This is, so far as I can find, the only British patent which relates directly to the tinder-box. ¶ Most developments, however, were in the direction of personal tinder-boxes (intended to be carried in the pocket or suspended from the belt) and mechanical tinder-boxes. These require notice next. ¶ Pocket tinder-boxes, like ordinary tinder-boxes, varied infinitely in form and material, and they were made, of course, specially small and compact; but they differed in no essential respect from other forms of the tinder-box. As a rule, they were intended to contain German tinder: not rag tinder. ¶ Two cylindrical metal boxes, both Dutch, having caps secured by chains, are shown in fig. XLI. The shorter (*a*), which opens at one end only, is inscribed 'Anno 1779,' and is covered round its middle with mahogany, in which floral ornaments in brass and copper and pieces of mother-of-pearl are inlaid: the other (*b*) opens at both ends, and is merely a plain copper tube with a brass band and brass caps. A somewhat similar box of brass (fig. XLII), from Holland, belongs to Mr. Lovett. It is cylindrical, except for one flat side, and has a hinged lid at each end. Inside, against the flat back, is a long narrow compartment holding a thin elongated O-shaped steel; while a transverse division divides the rest of the box into two equal compartments, intended to hold the flint and the tinder



(*a*)

(*b*)

FIG. XLI.—Two cylindrical pocket tinder-boxes from Holland, belonging to Mr. Bidwell. *a* (length, 3 ins.); *b* (length, 3¼ ins.).

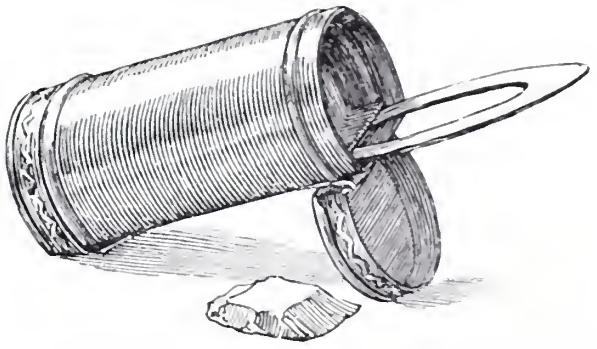
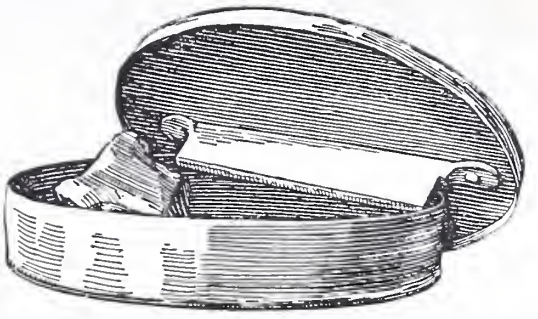
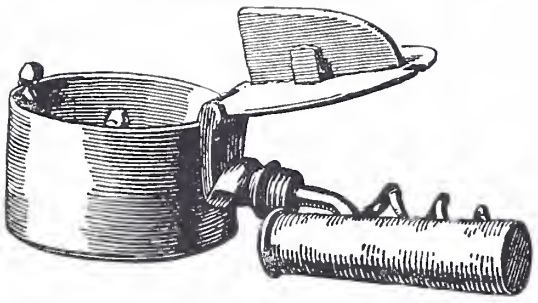


FIG. XLII.—Pocket tinder-box of brass, from Holland, belonging to Mr. Lovett (length, 4 ins.).



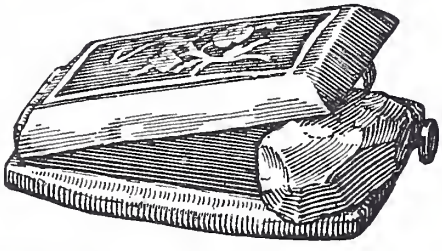
(*a*)



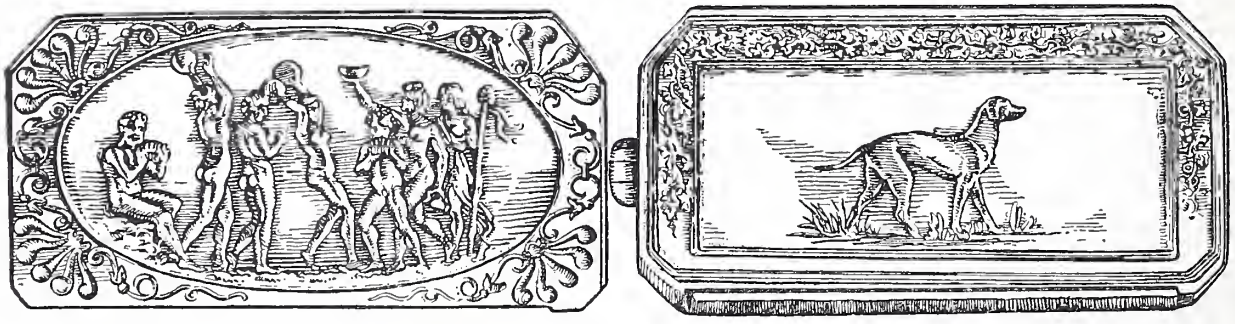
(*b*)

FIG. XLIII.—Two pocket tinder-boxes of iron, both English, belonging to Mr. Bidwell: *a* (length, 3¾ ins.); *b* (length, 4¼ ins.).

respectively. Next come two English boxes of iron (fig. XLIII), in both of which the steel is affixed to the inner surface of the lid. One of these (*b*) is combined with a corkscrew—telling evidence of the convivial habits of our grandfathers. Two other examples in iron (fig. XLIV) have hinged lids, with a strip of steel affixed either to the side or (as is more usual) to the hinge. The plainer of the two (*a*) has a steel on both sides and a floral design in brass inlaid in the lid: the other (*b*) is a most delicate piece of steel-casting, with a group of seven classical figures represented in relief on the lid, and a most life-like figure of a pointer-dog in intaglio (perhaps for use as a seal) on the bottom. A tinder-box of silver-gilt, and of some historical interest, is exhibited at the Carnavalet museum, in Paris. It formed part of the outfit belonging to Napoleon's famous travelling-carriage, in which he travelled and lived when on his campaigns. ¶ Boxes of these types, in iron, copper, brass, and silver, may be met with in innumerable forms. They were mainly for the use of smokers, and continued to be made, apparently, after the tinder-box had gone out of use for domestic purposes. Thus the little silver box, with handsomely engine-turned surface, shown in fig. XLV, bears the English hall-mark of 1837. ¶ Yet another type of pocket tinder-box is represented by two examples belonging to Mr. Bidwell. One (fig. XLVI), of horn, was purchased from a fisherman at Wick: the other (fig. XLVII: see plate) is central Asian and of ivory, being made out of the hollow tooth of an Indian crocodile, exquisitely carved in open-work, with a half-length female figure at the top. It is silver-mounted and lined with a silver-gilt tube, which contained the tinder. Originally, no doubt, it had a plug or damper of some kind, but the opening is of such a size that the thumb may be used as a damper. To the tip is attached



(*a*)



(*b*)

FIG. XLIV.—Two pocket tinder-boxes of iron, both probably English; *a* (length, 2½ ins.), belonging to Mr. Bidwell; *b* (length, 2¾ ins.), belonging to Mr. Alfred Bonnin.

a very handsome and highly-complex silver chain, connecting it with an ornamental steel and enabling the whole to be fastened to the waist-belt if need be. ¶ A still more



FIG. XLV.—Pocket tinder-box of silver (English), belonging to Mr. Bidwell (length, 1¾ ins.).

valuable pocket tinder-box—probably, indeed, the choicest in existence—is also in Mr. Bidwell's collection. It is a rectangular box of solid gold (fig. XLVIII: see plate), weighing about four ounces and a half, beautifully wrought, and set with enamel and turquoises. The corners are rounded. On each of the two flat sides, a very delicate floral design is worked in relief in the gold. In the centre is a Chinese character meaning 'longevity,' in enamel of the deepest blue. Round this are five very bird-like flying bats, of turquoise. Six tiny turquoises form also the centre of as many flowers, belonging to the design worked in the gold; while many other small turquoises, closely set, form a border round the edge. An inner compartment (also of solid gold) draws out at the bottom, but is secured to the outer case by a strong ribbon of yellow silk, at the end of which is a large bead of red

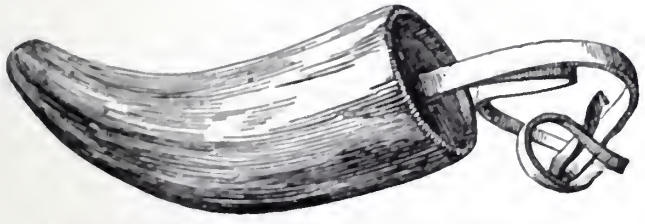


FIG. XLVI.—Horn tinder-box, from Scotland, belonging to Mr. Bidwell (length, 4½ ins.).

coral. This inner compartment is intended to contain the tinder and flint, while the steel is attached to its lower edge. The character in the centre may be taken to mean, in conjunction with the bats, 'long life and happiness'; for in China the bat symbolizes happiness, the words for both being identical. The simple elegant shape of this box and the delicacy of the design worked upon it, together with the contrast between the soft yellow of the gold, the deep blue of the enamel, the light blue of the turquoises, and the red of the coral bead, render the whole a most exquisite object. ¶ Another common form of the pocket tinder-box (using the phrase in an

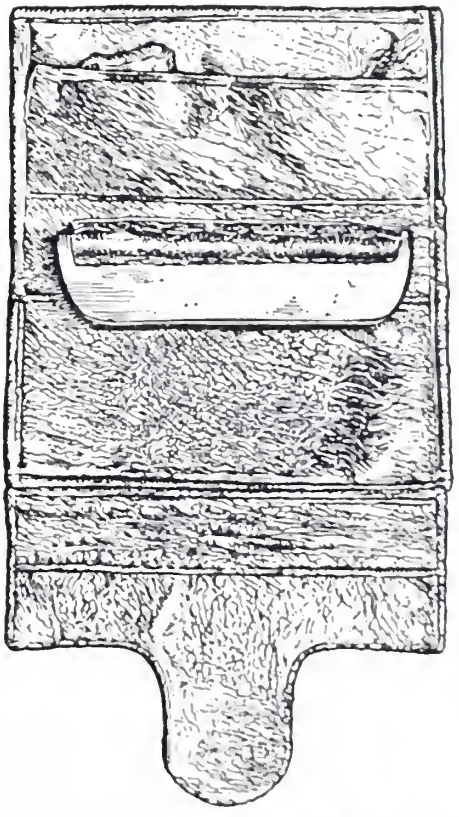
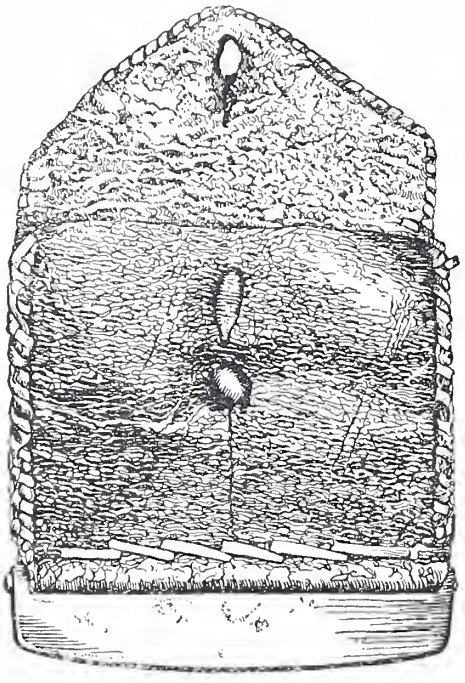


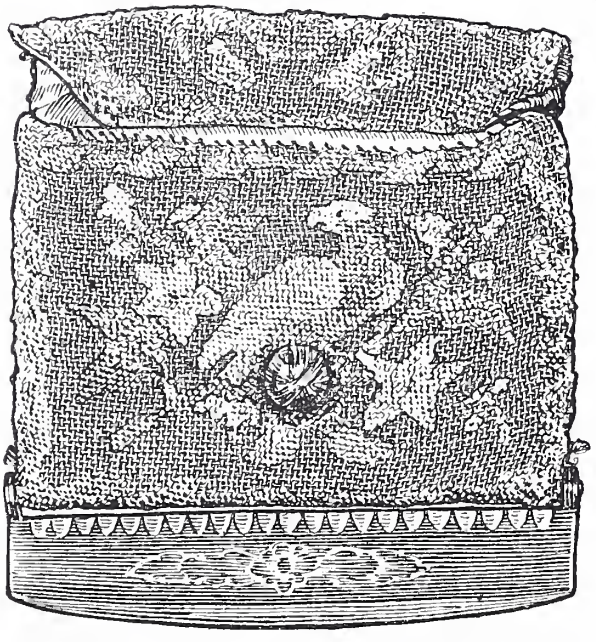
FIG. XLIX.—Pocket tinder-pouch of leather (English), belonging to Mr. Bidwell (length, 5 ins.).

Hibernian sense) was the pocket tinder-pouch. This was of leather or some woven fabric, and was intended usually for smokers. A neat English example, made of leather (fig. XLIX), folds up to enclose a piece of German tinder, a small steel (stitched to the leather), and a couple of flints (which slip into pockets). Three other examples shown (fig. L) are more truly pouches, having flaps at the top to close the opening.

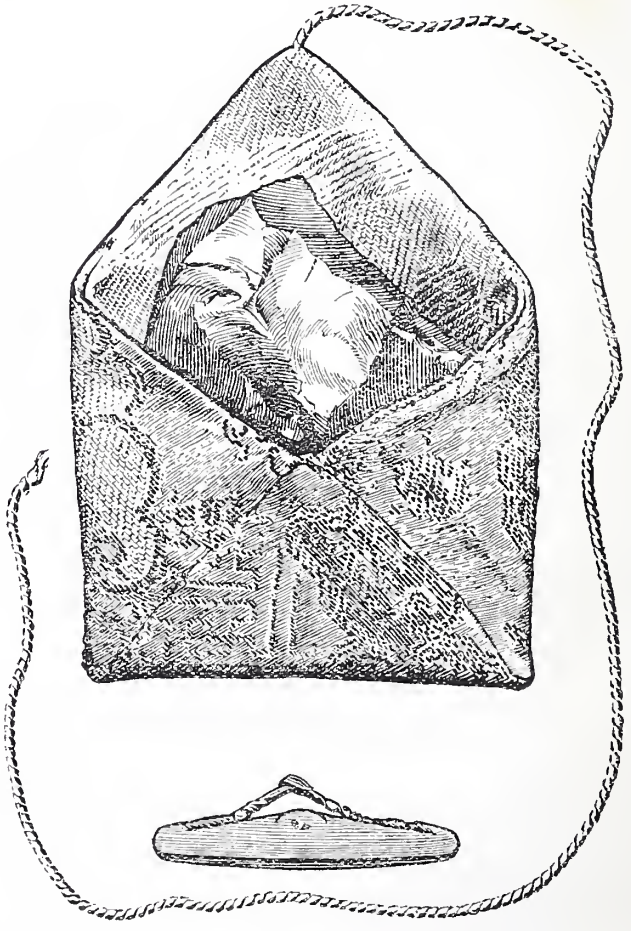
The leather one (*a*), with the steel affixed to the bottom, is English ; the second (*b*) is of German tapestry work, and the steel is inscribed *Erinnerung*, 'remembrance'; the third (*c*) is Japanese and of gold brocade. In this latter, the steel is loose, and intended to be carried inside the pouch with the flint and tinder. ¶ Throughout Turkestan, northern India, Tibet, Mongolia and central Asia generally, a special form of leathern tinder-pouch, intended to be carried on the waist-belt, is in general use. Probably in the high dry plateau of central Asia, a mere leather pouch suffices to keep the tinder dry ; whereas in our moister insular climate some form of box is necessary. At all events, these pouches seem to be (to continue the Hibernianism) the commonest form of tinder-box in use in the region indicated. In northern China, too, they were formerly in common use, being known by a term which may be rendered in English 'fire-pocket.' They were worn hanging from the waist-belt, together with the case containing the knife and chop-sticks, or other personal utensils. Now, however, they have been driven out of use by the friction-match, except in remote places.



(*a*)



(*b*)



(*c*)

FIG. L.—Three pocket tinder-pouches, belonging to Mr. Bidwell: *a* (length, 3½ ins.), English; *b* (length of steel, 3¼ ins.), German; *c* (length, 3⅝ ins.), Japanese.



No. XLVII.—Tinder box (length, about 3¼ ins.) of carved ivory, silver mounted, with steel attached by a silver chain, from central Asia, belonging to Mr. Bidwell



No. XLVIII.—Pocket tinder box (length, 2¼ inches) of gold, set with turquoises, from Pekin [illegible] to Mr. Bidwell



No. XLIX.—Small belt tinder-pouch (length of steel, 2¼ ins.), from central Asia, belonging to Mr. Bidwell

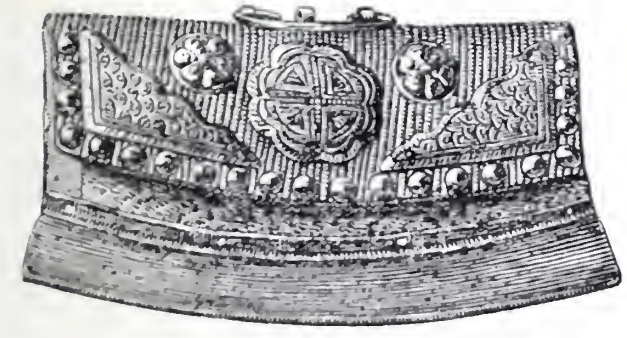


No. L.—Belt tinder-pouch (length of steel, 4¼ ins.), from central Asia, belonging to Mr. Bidwell



No. LIV.—Belt tinder-pouch (length of frame, 4¼ ins.), from [illegible] belonging to [illegible] Bidwell and Abel Chapman

These central Asian pouches are, as a rule, from three to six inches in length. The flint and tinder go inside, while the steel is affixed to the lower edge. At the top is a ring-handle, by means of which the pouch is attached to the belt. The flap fastens with a small hook or catch. Nearly all examples are ornamented, usually on the flap, but occasionally on the back also, with metal mountings bearing decorative designs, either engraved, open, or repoussé. Usually the mountings are of brass, but sometimes they are of silver, occasionally even of gold. Apart from this ornamentation, these pouches show singularly little variation, considering the vast extent of the region over which they are in use. Four characteristic examples are shown in fig. LI. One (*c*) bears, in large Chinese characters on a brass plate, the legend, 'apricots flower in the spring'; another (*d*) bears two representations in brass of a fish, and the tail of another fish forms the catch by means of which the flap is fastened. To this latter example is attached, by a string (as is occasionally the case), a concave wooden button. This served primarily, no doubt, as a toggle, or *netsuke*, to attach the pouch to the belt. Mr. Bidwell suggests that it is made deeply concave so that the tinder may be placed in it for convenience whilst the flint and steel are being struck together over it—a very probable use. An unusually small oval pouch, having on the flap an engraved silver plate, follows (fig. LII : see



(*a*)



(*b*)

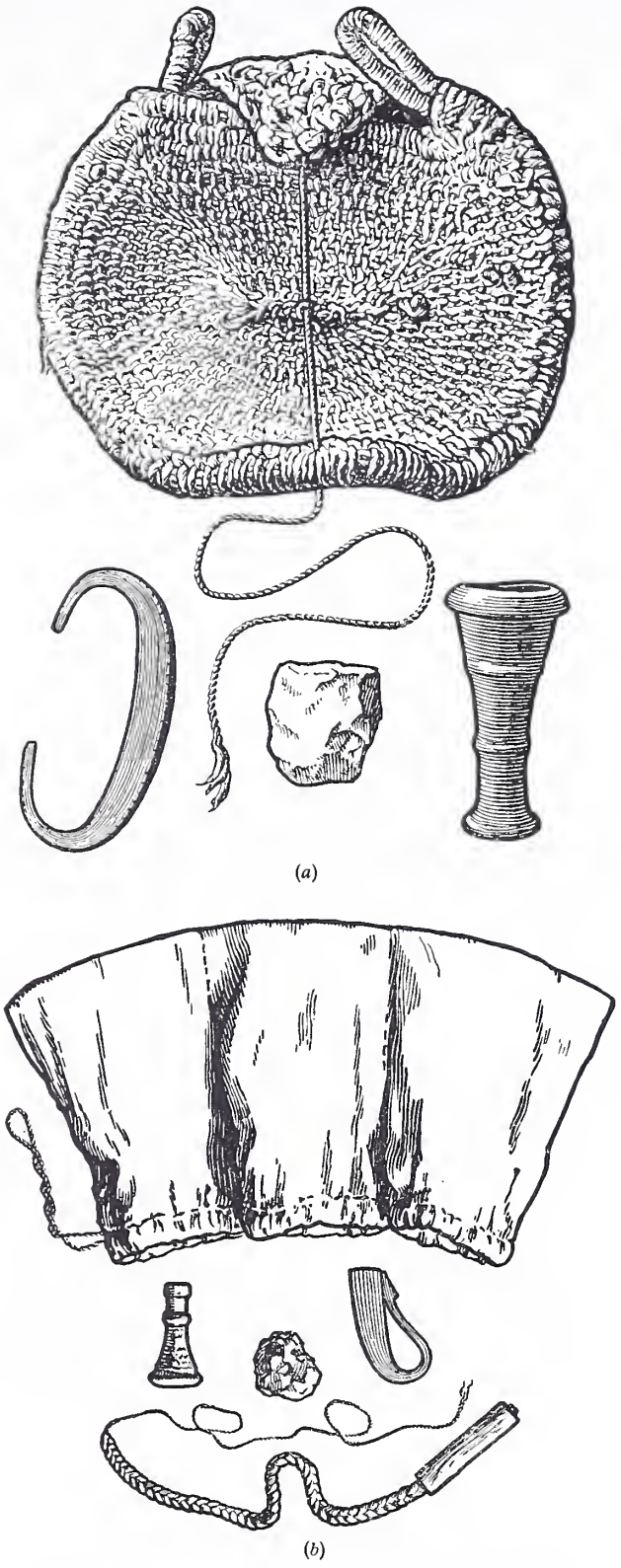


(*c*)



(*d*)

FIG. LI.—Four belt tinder-pouches from central Asia and China: *a* (length of steel, 5⅜ ins.), in the Brighton museum; *b*, *c*, and *d* (length of steels, 4¾, 5, and 5¼ ins. respectively), belonging to Mr. Bidwell



(*a*)

(*b*)

FIG. LV.—Two fire-bags from India, belonging to Mr. Lovett: *a* (length, about 3 ins.); *b* (length, about 12 ins.).

plate). Another, of the usual type, but bearing exceptionally handsome brass mountings set with beads of turquoise and red coral, is shown open (fig. LIII: see plate) to display both sides. Dragons and other grotesque animals damascened in gold on the other (front) side of the steel show that it is Chinese. A still finer—probably, indeed, the finest in Europe—is exhibited in the Victoria and Albert museum (fig. LIV: see plate). It is of leather, covered with green satin, overlaid on both sides by heavy plates of solid gold open-work, evidently Chinese. The heavy gold ring or handle is in the shape of a bat with expanded wings, and the pouch is lined inside with thin plates of gold. ¶ All the foregoing are essentially tinder-pouches and nothing more. In other parts of the world, fire-bags intended to contain the pipe and smoking materials, as well as the flint, steel, and tinder, are in general use, or have been until recent years. Mr. Lovett has two (fig. LV) from Rajpootana, both intended apparently to be carried in the pocket or slung from a waist-girdle. One (*a*) is oval and of some tough knitted material: the other (*b*) is larger and has three divisions intended to hold the pipe, the tobacco, and the fire-making materials respectively. The latter contains match-tinder, and the wooden tube in which the glowing end of the match may be extinguished and its charred end protected from injury (for match-tinder will not light unless previously charred) is remarkable. The large leather fire-bags, covered with brightly-coloured beads and with long fringes at the bottom, used by some tribes of North American Indians, are also well known. ¶ Other personal tinder-boxes will be noticed hereafter; for some of the mechanical tinder-boxes to be described in the next (and final) article were intended to be carried in the pocket or suspended from the belt.

(*To be concluded.*)

THE INVENTION OF WOOD-ENGRAVING: A FRENCH CLAIM CONSIDERED

WRITTEN BY CAMPBELL DODGSON

LAST year, in a preliminary work, 'Un Ancêtre de la Gravure sur Bois," M. Bouchot announced the forthcoming publication of the incunabula at Paris. So many startling revelations on the subject of the earliest woodcuts were promised, that a criticism of various topics touched on in the book would have been, at that stage, premature. The larger work[1] has now appeared; the revelations are made; let us see what they amount to, and how far they justify the author's claim that the history of primitive wood-engraving needs to be written afresh. A full examination of M. Bouchot's arguments is impossible in the space at my disposal; I shall merely attempt to place the question fairly before English readers, and state frankly my own conclusions. ¶The publication is in two parts, a folio album of reproductions, and a volume of text. The first needs little but praise. Following the example set some years ago by the directors of the Munich and Nuremberg collections, M. Bouchot has published the whole of the early woodcuts under his charge, and some in other departments of the national library, not disdaining rude attempts which many, especially among his compatriots, would reject as ugly and insignificant; he is free from aesthetic prejudice, and aware of the historical importance of these unsightly waifs and strays. No attempt has been made at reproduction in facsimile, but all subjects alike are rendered in collotype, undoubtedly the most satisfactory process for prints of this class, nearly all of which are coloured, while many are also damaged and defaced. The 191 subjects thus made accessible to students, nearly all for the first time, form a valuable addition to the material at their disposal, and it is much to be desired that other great collections, notably those of Berlin, Vienna and London, should follow suit. As a matter of arrangement, M. Bouchot would have done wisely to place the dotted prints in a class apart from the woodcuts, considering the great technical divergence of the processes by which the two kinds of work were produced. As it is, a single sequence, based entirely on subject, embraces both. M. Bouchot's account of the dotted process ('taille de teinte,' as he rightly calls it) is very sound on the whole, and it is a pity that his arrangement of the facsimiles should encourage the idea that this process was a kind of wood-engraving; the two styles have nothing in common, except that they were alike intended for printing in relief. ¶Illustrations from books have been deliberately excluded. The exclusion should have extended, therefore, to nos. 112, 123, 127, and 169, the frontispieces of four well-known German books. No. 112 occurs in several books printed by Pfeyl at Bamberg after 1490; from the nature of the subject it could have been produced only at Bamberg, and it is useless to call it 'œuvre essentiellement rhénane,' and make it a text for remarks about Burgundian influence on German art. No. 123 is dated too late (1495–1500); it is from 'Reformation der Stadt Nürnberg,' 1484. No. 127, which M. Bouchot conjectures to have been produced in Austria by an artist from Colmar or Nuremberg, is an important and characteristic Augsburg woodcut, used in the Passau missals printed by Ratdolt in 1494 and 1498. A facsimile in colours was issued by Dr. Lippmann in 1900, and the whole group to which this print belongs has received much attention

[1] Henri Bouchot. Les deux cents Incunables xylographiques du Département des Estampes. Bibliothèque Nationale. (Émile Lévy, Paris. 1903)

in recent years. In the comments on this subject, its importance as one of the earliest specimens of printing in colours is strangely overlooked; 'coloriage au patron' is a mistaken description of the process. No. 169, 'de l'école des Alsaciens de Colmar, vers 1490,' is from a Plenarium printed at Augsburg in 1473, and again in 1474; the suggestion that the inscription is interpolated cannot be entertained for a moment. ¶ I have laid stress on these inaccuracies of statement in dealing with German works of ascertained origin, because they incline me to receive with all the greater caution attributions to a definite locality or date which are avowedly based on inference, if not conjecture, and are not so easily controlled as the cases already specified. A fault in M. Bouchot's book, shared by Herr Schreiber's 'Manuel de l'Amateur,' to which M. Bouchot acknowledges his great indebtedness, as every modern writer on this subject is bound to do, is the habit of assigning a date and place of origin to every specimen described. Why not acknowledge ignorance sometimes? It is vain to pretend that our knowledge of the incunabula of wood-engraving has reached the stage at which certainty is possible; strict adherence to definitely ascertained fact is the only course by which real progress can be made. Continual attributions, of which only a small percentage are well grounded, lead to scepticism, and they were better omitted. ¶ It is time to summarize some of the main theses of M. Bouchot's volume, with which, as I have already more than hinted, I am in imperfect agreement. He invites us to make *tabula rasa* of a tradition, maintained by German writers since the days of Heinecken and Bartsch, and thoughtlessly repeated by the French themselves, though Passavant, a German, is the great offender; the tradition, namely, that wood-engraving in the earliest times flourished chiefly in south Germany, where, it is admitted, most of the remarkable primitive specimens have been discovered. Where are the proofs, he asks, for this assertion? The 'glorious Pleiad' of contemporary German critics is challenged to produce them; they, at least, will be disinterested and impartial; has not one of them acknowledged that in miniature painting, at least, France was the leading country at the end of the middle ages? (M. Bouchot's pleasure at this not very original tribute to his country's greatness is quite amusing). Till proof to the contrary is produced, M. Bouchot prefers to believe that the great centre for wood-engraving from about 1370 onwards, if not earlier, was Burgundy, where every art flourished, at Dijon and in the great parent monasteries of the Cluniacs and Cistercians, under converging influences from north and south, from Flanders and Avignon. From this focus in Burgundy, civilizing and artistic influences spread to uncultured Germany, through Alsace and Lorraine to the upper Rhine, through the Jura and Franche Comté to Switzerland, to St. Gall and the Lake of Constance, and so into Bavaria and Austria. This dissemination was effected, in the special case of the early woodcuts, by travelling monks from Cluny, Clairvaux, Cîteaux, Saint-Bénigne, Saint-Oyan and other famous convents; monks who spent many months at a time in visiting the daughter or sister monasteries from end to end of Europe, carrying with them the roll of the dead and soliciting the prayers of the brethren. These monks, it is alleged, carried with them quantities of woodcuts made in Burgundy, in the crude state, uncoloured, with wide margins which could afterwards receive a border, and with blank spaces on which inscriptions could be written or stamped to suit the circumstances of the country in which the prints were to be preserved by the monks themselves, or retailed to pilgrims. Accordingly, if we find on a primitive woodcut the arms of a German monastery, a German inscription, a German name, 'Jerg Haspel ze Bibrach,' or 'Peter Maler ze Ulm,' attached to the border, and the colouring which we have been taught to connect with Suabia or Bavaria, all that is no proof of

German origin; the woodcut may still have been made in Burgundy, and merely subjected to a 'toilet' on German soil. The suggestion that such exportation ever took place in the opposite direction is repudiated. If woodcuts have been found in far larger quantities in Germany than in France, that results from a difference in national habits; the serious and methodical German valued them highly, as something exotic and rare; moreover, he pasted them in the covers of books and wrote on them such a remark as 'attinet monasterio Tegernsee' —a remark, by the way, which is clearly a form of ex-libris, applying to the book itself, and not to the woodcut—whereas the Frenchman sewed them into his clothes as a charm, or pasted them on the wall or inside the lid of a box; they were, lastly, so abundant and common in his country that he took no pains to preserve them. ¶ All these things are more easily asserted than proved. As to the alleged interpolations on woodcuts hitherto supposed to have been produced at Tegernsee, Mondsee or elsewhere in south Germany, it is useless to argue except in presence of the original prints; logically following M. Bouchot's own principles, I might almost say, except in presence of the original blocks. One case in which an inscription is said to have been added by a second printing (no. 106) is under M. Bouchot's own eyes at Paris. I do not know the original, and can only say that the reproduction is not convincing. It is almost incredible that a charge of wholesale falsification should be based, otherwise, merely on the study of reproductions, yet such appears to be the case. It must strike every careful reader of the book that the author never refers to any woodcut in a foreign collection that has not appeared in some well-known series of reproductions, such as those of Weigel, Essenwein, Schmidt or Schreiber. There is no sign that he has seen the originals. In that respect his method falls short of that usually observed by the 'Pleiad' across the Rhine. As regards the materials accessible to him in France, it must be owned that M. Bouchot, whose efforts to rescue early French painting from oblivion are meeting with conspicuous success, has also studied miniatures, sculpture, seals, tiles, glass and every kind of record of late fourteenth-century art with extraordinary zeal and industry. His judgement in using such evidence as these relics afford is not, however, equally irreproachable. He is dominated by a fixed idea, the importance of Burgundy. 'Tout nous ramène fatalement à cette région,' he says somewhere, with unconscious irony. He cannot altogether be acquitted of 'patriotisme inutile'; nor, with the best intentions, does he succeed in seeking truth alone 'sans préoccupation de frontières.' He is too ready, for one thing, to generalize from a single instance, to attach exaggerated importance to a single document, to assume, because he finds the fleur-de-lys on a nimbus, a special form of the crown of thorns, the frilled cloud, the wattled fence in a French, or definitely Burgundian, work of art, that it cannot occur elsewhere except in a late imitation. The same fault may be found with his iconography. St. Benignus may certainly be connected with Dijon, but it is absurd to say (p. 209) that the entombment is a subject 'de préférence Lorrain,' that St. Antony the Hermit (p. 163) was essentially a saint of Dauphiné, and that the cult of St. George (p. 226) was at this period confined to Franche Comté. M. Bouchot even declares (p. 154) that St. Barbara, St. Catherine and St. Mary Magdalen, perhaps the most universally popular saints in Christendom, were venerated especially in France, and that Wolgemut did not know them ('ne les connut pas'). St. Corbinian, again, the patron of Freising (p. 91), on a woodcut formerly in the Weigel collection, cannot possibly have been originally a Flemish St. Eloi. His emblem, the bear with the pack-saddle, is so essential a part of the design that its subsequent insertion is inconceivable. Lorch,

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at which St. Florian suffered martyrdom by drowning (p. 225), was, of course, on the Enns in Upper Austria, and not Lorch on the Rhine. Granted that the arms found on several woodcuts of St. Bernard are those of Clairvaux, and not of the German monastery of Ebrach, may not these arms be introduced as a personal emblem of St. Bernard, the founder? Their presence hardly justifies the attribution of all these prints to French Cistercian monks. ¶The benefit to learning would have been greater if the author had confined himself to the study and elucidation of what is indisputably French (such prints as nos. 24, 74, 77, 101, 157, 184, 185, 191, and probably 177, with others of less importance), and refrained from belittling German art in every possible way. He is never tired of asserting that any good thing found in Germany must be the work of a foreigner. Before the time of Wolgemut he will not admit that there was any German art; there was, occasionally, art in Germany. His knowledge of German painting, apart from the school of Cologne, which he calls Flemish, seems to be almost entirely based on the half-tone illustrations in Professor Thode's 'Malerschule von Nürnberg.' Does M. Bouchot know anything of a painter so remote from Burgundian influence as Meister Francke, who was producing work of a high order at Hamburg in 1424? Conrad Witz lived so near the disputed frontier that M. Bouchot may wish to annex him, if too much is said in his praise. I may mention the extant altarpieces of Moser and Multscher, both painted before 1440, in south Germany, and not easily explained, as Berthold of Nuremberg is explained by M. Bouchot, by the passage of some painter from Avignon. The French critic denies all originality to German sculpture, even to German engraving; the master E. S., for instance, and Martin Schongauer are 'veritable Burgundians.' He does not pretend to much knowledge of German illustrated books; he merely alludes to the miserable cuts in a book produced by a German printer at Rome, and insinuates elsewhere that most of the woodcuts used in German books were borrowed from abroad, and are therefore much earlier than their apparent dates. It will be interesting to read the German reply to this challenge flung from Paris; we fear that the 'Pleiad' will be hard put to it to preserve impartiality under such provocation. ¶For the practice of wood-engraving in Burgundy about 1400—which I am ready to admit, if no exclusive claim is asserted—M. Bouchot has produced two pieces of evidence which are direct and to the point, though they refer, of course, to that early stage of the art in which the blocks were made for printing on stuff for decoration, and not on paper for the multiplication of images of devotion. The first is a document which shows us a carpenter, Jean Baudet, in 1393, cutting moulds and planks ('des moles et tables') for the decoration of a chapel, from designs of Beaumetz. (Is it quite certain, however, that this is the right interpretation of 'à la devise de Beaumetz'?) The second describes the painter Malouel, at Dijon, in 1398, cutting relief-blocks in soft metal ('laiton') with which to print decorations for the carthusian church. Then, among existing works, we have the 'bois Protat,' of which we heard so much in 'Un Ancêtre,' the 'Madone de Lyon' (no. 64 of the present work), and a certain bishop, tortured in a very peculiar manner, by the insertion of awls under his finger-nails, whom M. Bouchot proves, I think, to be St. Benignus, patron of the great Benedictine monastery at Dijon, and not St. Cassian. Then there is evidence derived from manuscripts illuminated at Avignon under the influence of Petrarch and the Italian artists of the papal court, offering some resemblance to the group of woodcuts united by M. Bouchot under the collective name 'le maître aux boucles.' The influence of the Avignon school on this group is hardly proved, and when all due weight is allowed to the icono-

graphical importance of the St. Benignus, it does not compel us to assign the whole group allied with it to the same locality. The same attitudes, the same cast of drapery, occur everywhere in the period preceding the introduction of those angular folds associated generally with the name of van Eyck. They occur, to name one instance only, in Bohemian art, and it is probable that a Czech patriot could make out almost as good a claim as a Burgundian to priority or early eminence in the art of wood-engraving. ¶The names of other districts in France—Artois, Picardy, Champagne—are freely used, again with little positive evidence in their favour. We hear much of certain tiles stamped with relief blocks, certain ornamental initials printed from blocks, in the thirteenth century, at Vauclerc and Laon, as evidence that kindred arts were practised in those districts in early times. Many early woodcuts, dated about 1430 by M. Bouchot, are assigned to Lorraine, all on the strength of a single MS. from Metz, a life of St. Clement, in the Bibliothèque de l'Arsenal. The Toggenburg Bible at Berlin (one leaf of which has been reproduced) is attributed to the same artist, though it was written at Lichtensteig, in Switzerland, in 1411. ¶The Paris collection is rich in remarkable and very early specimens of the *manière criblée*, many of which, of course, are claimed as French. Much too early dates are given to some of the later and inferior examples copied, though M. Bouchot is reluctant to admit it, from German line-engravings. In one important case I am glad to record that M. Bouchot corrects an error to which Schreiber's 'Manuel' has given wide currency. The date on the St. Bernardin (no. 86) is indisputably 1454, not 1474. M. Bouchot might have appealed to his own no. 125, which affords a typical example of the fifteenth-century 5 and 7. With regard to another celebrated print which bears the signature 'Bernhardinus Milnet (?),' M. Bouchot has partially corrected a current error; he makes it clear that the Paris impression is only a facsimile, but he does not know the whereabouts of the true original. He does not help us much by suggesting on the authority of the reproduction alone that 'Cuisnet,' a name still extant in the Jura, should be read instead of 'Milnet.' A protest is needed, in conclusion, against an irritating slip of the pen, 'Einsielden' for 'Einsiedeln,' which occurs frequently in both books, and cannot, accordingly, be excused as a printer's error.

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THE ANONIMO. Notes on pictures and works of art in Italy made by an anonymous writer in the sixteenth century, translated by Paolo Mussi, edited by G. C. Williamson. 143 pages. 32 phototypes. London (Bell & Sons), 1903. 7s. 6d.

The original edition of this work published in 1800 had long been out of print when Dr. Frizzoni brought out a reprint, to which he added a number of notes as to the localities in which many of the works of art are now preserved, and the collections through which they had passed since the author's time. These notes have been made use of in the present edition ; it is a pity that the original text has not been reprinted. This is defectively reproduced in the Italian editions, and the false readings *Signori Veneziani* and *orevexe* [1] in them have been cited as tending to show that the author was not a Venetian. There is, however, no doubt that the notes were written by Mark Anthony Michiel, a Venetian patrician who was born *c.*1486 and died in 1552, and we regret that his name does not appear on the title page. The German edition of 1881, by Dr. Frimmel, which alone gives a diplomatic reproduction of the text, with a translation on the opposite page, must still be referred to, as the present translator has not always adhered as closely as he should to the original. Michiel's notes were commenced between 1516 and 1521 ; the latest in his handwriting was written in 1543, but additions were made between those dates, *e.g.* on page 11, which should run thus : 'The third relief is by the hand of Tullio Lombardo. The fourth relief is by the hand of the same Tullio Lombardo,' the second of these notes being an intercalation. The translator has not rendered the term *parco* quite correctly—by arch on page 31, by loft on page 48 ; the corresponding English term is ambo ; in early Italian churches there were generally two, one at each side of the entrance to the choir ; the mediaeval roodloft is simply a development of these. ¶ The volume is well printed, and the photographic reproductions satisfactory. The notes, so far as they relate to Italian works of art, appear to be fairly up to date. The vellum roll containing the history of the Israelites and Jesus (page 19) was long ago shown by Dr. von Frimmel [2] to be the Joshua roll formerly in the Palatine library at Heidelberg, since 1622 in the Vatican. The replica of the life of St. Christopher by Mantegna (page 127) is in the collection of Madame André at Paris.[1] It is an error to say (page 18) that John van Eyck painted only religious pictures and portraits ; the Otter Hunt [2] is far more likely to have been painted by him than by Memlinc. At page 118 it is said that there is no specimen left of the works of Albert van Ouwater—not Ouvater ; the Raising of Lazarus by that master, formerly at Genoa, in the Mamelli collection, and now in the Berlin gallery, is one of the best authenticated pictures of the early school. John van Eyck did not die in 1426 (page 65), but on July 9, 1440 ; Hubert, the real father of the Netherlandish school, died September 18, 1426. The picture of a 'patron making up accounts with his agent' was most probably by Quentin Metsys ; Memlinc is not known to have painted any such subjects. The 'important introduction dealing with the history' of the Grimani breviary (page 120) is utterly worthless ; almost all the statements contained in it have been long ago refuted.[3] The panel picture representing Anthony the Sicilian (page 123), the dealer who sold the breviary to Cardinal Grimani, kneeling under the protection of St. Anthony, now in the Doria Pamphili palace, Rome, is not there assigned to 'one Gheraldo Maier,' but to John van Eyck, and was exhibited under his name at Bruges (no. 160) last year. It is attributed by Dr. Friedländer [4] to John Gossart of Maubeuge, but I think it is more probably the work of the anonymous Netherlandish master who painted the triptych in the museum at Palermo, a water-colour copy of which, carefully executed for the Arundel society, now in the possession of the earl of Northbrook, is well known. The Doria panel is one leaf of a diptych ; the other leaf representing our Lady and Child standing in the nave of a church is not by Roger of Bruges (page 124), but one of many copies of a lost picture by Hubert van Eyck. It is a pity that these two little-known works are not reproduced

[1] The manuscript has throughout *orevese*, as printed on page 35.

[2] See *La Chronique des Arts*, 1887, page 228. Michiel wrote 'la istoria de Israelite et Iesu Naue,' translated by 'the history of the Israelites and Jesus.'

[1] See an article by P. Mantz, with a helio-engraving, in the *Gazette des Beaux-Arts*, XXXIII, 183, Paris, 1886. In the gallery at Parma there is a replica, noticed in the *Repertorium für Kunstwissenschaft*, X, 339.

[2] An otter hunt is one of the episodes in the Hardwick tapestries, executed *c.*1440 in the Low Countries.

[3] See 'Le Beffroi,' I, 213–214, Bruges, 1865 ; the *Portfolio* monograph on Gerard David, p. 55, London, 1895 ; and Vol. III, p. 108, of this magazine.

[4] In *Repertorium*, XXVI, 163.

in the present volume. In this, as in many other works on art, there is a want of uniformity in the nomenclature of artists. On page 119 I read 'Jerome van Aken, known as Jerome Bosch, was born at Bois le Duc,' and a little lower down, 'Jacopo de' Barbari of Venice.' Why not Jerome of Aachen, called Bosch from the town of 's Hertoghen-Bosch, in which he settled? In the index I find: Ghent, Gerard of; Haarlem, Gerard of. But why not Eyck, John van; Messina, Antonello da; and Ouwater, Albert of? Worse than these are such entries as Bosch, Girolamo; and Ruggiero. Baptismal names should always be translated as here in the case of Dürer, or, if not, given as borne by the individuals themselves, which, however, are often difficult to ascertain, as they generally wrote their names in the language of the letter, contract, or account in which they appear. Scoreel and Theotoscopoli are clearly misprints, and the insertion of Felice, San, an oversight. I have, perhaps, dwelt too much on this matter, but the want of system in the indexes of most books on art is irritating, and causes much loss of time.

W. H. J. W.

JACOPO ROBUSTI, CALLED TINTORETTO. By J. B. Stoughton Holborn, B.A. Oxon., F.R.G.S. ('Great Masters' Series.) London: George Bell & Sons, 1903.

The writer of this volume has a great enthusiasm for his subject; but it is to be doubted whether he has ever been able to see a picture, either by Tintoretto, or any other master, as it is in itself: and this, after all, is the first qualification of the critic of painting. At page 34, Mr. Holborn reproduces a flying figure of an angel from the Descent of Christ into Hades, in S. Cassiano, at Venice, side by side with the ceiling painting of Ganymede in the National gallery. This somewhat feeble picture, which is rightly ascribed in the official catalogue to the school of Titian, contains not a single form, or mannerism, which is in any way reminiscent of Tintoretto: it is, on the contrary, the work of one of Titian's most dependent imitators, who remains wholly uninfluenced by the painter of the Descent into Hades. Yet Mr. Holborn can write thus of this second-rate painting of Ganymede: 'Titian never inspired that picture; it is remarkable in each of its qualities for that power that Titian did not possess. But who was the master of motion, of fore-shortening, of drawing and colour in one? And here Ridolfi tells us that Tintoretto actually painted such a Ganymede.' . . . . 'To me at least then, the Ganymede in the National Gallery will always be a Tintoretto; and, though quite possibly painted by another hand, it remains the embodiment in small compass of the peculiar characteristics of the master himself. It is one of the finest pictures in the world, not of such size as to tempt one to say that it passes the limits of a picture, and although probably once intended for a ceiling, it looks better on the wall in its present frame than under such neck-breaking conditions.' This is a fair example of the sort of nonsense of which this book is largely composed. We read passage after passage of this kind, in the endeavour to discover some attempt to examine the traits of Tintoretto's genius, or to observe the characteristics of his manner: but in lieu of criticism, we find only an unreasoning partiality for the master which is coloured by all the extravagance of Ruskin, yet excused by none of the moral bias which, in a certain view, forms the justification of Ruskin's diatribe. But let Mr. Holborn speak for himself. In one place, we read of a certain figure of Tintoretto, that it 'outrivals Michael Angelo's best drawing': in another, that Tintoretto is 'the world's greatest exponent in each of the three departments of colour, drawing and composition'; and that 'it is doubtful if any can seriously maintain a position against him as a master of composition.' As the natural result of this last conviction, Mr. Holborn is led to avow that 'as a piece of composition, it is idle to compare' Tintoretto's Last Supper in the church of S. Paolo, at Venice, 'with anything so prosaic as Leonardo da Vinci's conventional representation.' ¶It is, perhaps, hardly necessary to add that Mr. Holborn makes no attempt to determine the chronology of Tintoretto's works. His estimate of the painter's genius is not based upon anything so mechanical, or matter-of-fact, as a scientific analysis of his manner. Even in relating the bare facts of Tintoretto's life, the writer's method is strangely empirical. To give but one instance of this: we read that Tintoretto 'did not leave behind him a select body of pupils to carry on his traditions, although doubtless his son Domenico followed, if at a considerable distance, in his father's steps. Yet he had pupils of a kind, but not of his own day and generation.' And again, that 'among Tintoretto's later pupils it would not be altogether unfair to reckon Van-

Jacopo Robusti, called Tintoretto

dyck, if not Rembrandt.' To Il Greco, the one disciple of Tintoretto's who inherited not a little of his master's genius and imagination, Mr. Holborn does not make even a passing allusion. The book concludes with a 'list of pictures by Tintoretto, and of certain works attributed to him.' Of some six hundred works enumerated in this list, the writer has seen, or has had 'specially described for him,' but one half. Only in rare instances does Mr. Holborn make any attempt to discriminate between the genuine works of Tintoretto, and those which are ascribed to him, 'on the very best evidence—official catalogues and the like.' The illustrations of the book, we may add, are many and good. H. P. H.

A. Nardini Despotti Mospignotti: Il Duomo di San Giovanni, oggi Battistero di Firenze. Firenze: Fratelli Alinari, 1902.

A monograph on the baptistery at Florence, from the pen of the writer who first suspected what is now established upon the evidence of documents—that the cathedral-church of Florence begun by Arnolfo di Cambio, is a wholly different building from the present church of S. Maria del Fiore—cannot fail to arrest the attention of all students of Florentine architecture. Few questions of mediaeval archaeology have been more debated than that of the date of the various portions of the fabric of S. Giovanni: and it is this problem which Signor Mospignotti has set himself to solve. The more commonly received opinion is that the baptistery was originally a Roman temple of Mars, which was reconstructed internally c. 1100; and afterwards encrusted with marbles, towards the end of the thirteenth century, by the ubiquitous Arnolfo di Cambio. The writer of the present monograph, however, comes to very different conclusions. It is not possible here to follow his arguments, but we may give a brief summary of the conclusions at which he arrives. Our author argues that S. Giovanni was never a pagan temple, but that it was built as the original cathedral-church of Florence; and that it was erected towards the end of the fourth or the beginning of the fifth century. He holds, moreover, that the decoration of coloured marbles with which it is encrusted both externally and internally is contemporaneous with the original construction of the church: that the building originally possessed a tribune and three doorways where they now exist; but that the present tribune has been substituted for an earlier apse of a circular form, an alteration which was effected not later than the middle of the eleventh century. It seems that the cathedral of S. Giovanni was originally dedicated to S. Salvatore; and that it was rededicated to the Baptist under the rule of the Lombards, and probably under Teodolinda. The building was put to the uses of a baptistery towards the middle of the eleventh century; at which time the existing tribune was erected, and a large octagonal font constructed in the centre of the church. The completion of these works is probably marked by the re-consecration of the church by Pope Nicholas II, on November 6, 1059. Lastly, Signor Mospignotti is of the opinion that the exterior of the church has undergone various partial modifications, but that these are not of such a nature as to have materially changed the character of its architecture. ¶In the last part of this monograph, the writer discusses the various early mediaeval churches in or around Florence, which are stylistically related to the architecture of S. Giovanni. Taking that building as the arch-type of this style of architecture, he comes to the conclusion that the façade of the abbey church of Fiesole and the church of Sant' Apostoli at Florence were erected prior to the year 1000; but that the church of S. Miniato al Monte, the tribune of S. Giovanni and the façades of the churches of S. Salvatore al Vescovato and S. Tacopo Soprarno in Florence, and of S. Andrea at Empoli, were built subsequently to that date. How far these conclusions may be endorsed, or refuted, by future research we cannot here attempt to speculate. Whatever judgement may finally be passed on them, they form the most interesting and most probable explanation which has yet been offered of the difficult question of the date of the baptistery. Certainly the book is one which no student of mediaeval architecture can afford to overlook.

H. P. H.

L'Histoire du bon roi Alexandre, Manuscrit à Miniatures de la Collection Dutuit. Par le Comte Paul Durrieu. 40 pp., with 17 photo-process illustrations. Paris. 1903. 12 × 10 in.

The collection formed by the brothers Dutuit and bequeathed by them to the town of Paris contains, among other art treasures, a remarkable series of printed books and manuscripts. One of the latter, a copy of John Wauquelin's prose

translation of the 'History of the Good King Alexander,' written about the middle of the fifteenth century—before 1467—for Philip, duke of Burgundy, is adorned with 204 miniatures. These, as is often the case with copiously illustrated manuscripts, are not all the work of one hand. M. Durrieu, who has long made a special study of fifteenth-century miniatures, divides those in this volume into several groups, the most numerous of which he attributes without hesitation to William, son of James Vrelant, or van Vredeland, a native of Utrecht, who settled in Bruges and bought the right of citizenship on April 30, 1456, and resided there until his death in June 1481. He seems to have been constantly engaged in adorning manuscripts, and to have acquired a good position; he dwelt in a house of his own in the same street as Memlinc, who painted the beautiful Passion picture now in the gallery at Turin, which Vrelant and his wife gave to the gild of booksellers, miniaturists, and illuminators. All the larger miniatures, which measure 18 by 18 centimetres, appear to be by him, as also a considerable number of the smaller which vary in height from 7 to 10 centimetres, but are equal in width to the others. M. Durrieu has reproduced the portrait of Vrelant in the Passion picture and eight of his miniatures, four from the manuscript under consideration; two from the second volume of the 'History of Hainault,' one from the breviary of Philip, duke of Burgundy, both manuscripts in the Brussels library, and one from the 'Hours of Joan Henriquez, queen of Aragon,' in the royal library at Madrid. Of the second series of miniatures, the work of pupils or assistants, one represents the execution of criminals among whom is a man being torn to pieces by four horses, this group apparently imitated from the painting by Dirk Bouts reproduced in this magazine (vol. I, p. 215). M. Durrieu remarks how rarely miniatures can be proved to have been copied from paintings before the sixteenth century. This, I think, is rather a hasty conclusion; the probability is that as photographs get multiplied and miniatures more closely studied, many such borrowings by miniaturists from the very beginning of the fifteenth century will be discovered. Vrelant's miniatures, fine as they are, are surpassed by the last fourteen in this volume, which M. Durrieu believes to be by the same hand as the miniatures in the 'Conquest of the Golden Fleece' and the 'Miracles of our Lady,' in the national library at Paris (French MSS. 331 and 9199.) He thinks these may be attributed to Philip de Mazerolles, a French miniaturist whom I restored to history in 1872.[1] He settled in Bruges and worked for Duke Philip, and in 1469 became a member of the gild of booksellers. He died in 1480.

L'Histoire du bon Roi Alexandre

W. H. J. W.

[1] See Le Beffroi, IV, 116–119 and 278–301.

BOOKS RECEIVED

Dr. Syntax in Search of Consolation. By T. Rowlandson. Methuen & Co. 3s. 6d. net.

The English Dance of Death. Vols. I and II. By the Author of Dr. Syntax. Methuen & Co. 9s. net.

The Comic English Grammar. By J. Leech. Methuen & Co. 2s. 6d. net.

A Little Gallery of Romney. Methuen & Co. 2s. 6d. net.

A Little Gallery of Hoppner. Methuen & Co. 2s. 6d. net.

Little Books on Art — Romney. By George Paston. Methuen & Co. 2s. 6d. net.

Little Books on Art—Albrecht Dürer. By L. Jessie Allen. Methuen & Co. 2s. 6d. net.

The Life of a Sportsman. By Nimrod. Methuen & Co. 4s. 6d. net.

Chester. By Bertram C. A. Windle. Methuen & Co. 3s. 6d. net.

Donatello. By Lord Balcarres. Duckworth & Co. 6s. net.

The Nation's Pictures. Part I. Cassell & Co. Cloth, 12s. Half leather, 15s.

Michael Angelo Buonarroti. By Lord Ronald S. Gower, F.S.A. George Bell and Sons. 5s. net.

Hans Holbein. By Gerald S. Davies. George Bell and Sons. £5 5s.

The Art of the Vatican. By Mary Knight Potter. Bell and Sons. 6s. net.

The Anonimo. Edited by George C. Williamson. Bell and Sons. 7s. 6d. net.

Bryan's Dictionary of Painters. Edited by George C. Williamson. Vol. I. Bell and Sons. 21s. net.

The Collector's Library. No. I. By C. J. Holmes. Anthony Treherne & Co.

The Grimani Breviary. Ongania. Venice. 20 lire.

Die Entwickling der deutschen Mosaikindustrie By Dr. Adolph Frank. Leonhard, Berlin.

Beitrage zur Kunstgeschichte By Franz Wickloff Verlagion Anton Schroll.

Les Fresques du Château de Malpaga. By Count Revent low. Williams and Norgate. £1 12s net.

Internationale Bibliographie der Kunstwissenschaft (In four parts) By Arthur L. Jellinck. B Behrs Verlag, Berlin.

MAGAZINES

Emporium. Jahrbuch der Konlglich Preussischen Kunstsammlungen. L'Art. Gazette des Beaux-Arts Onze Kunst La Revue de l'Art ancien et moderne. La Chronique des Arts et de la Curiosité La Rassegna Nazionale The Gentleman's Magazine. The Ancestor Repertorium fur Kunstwissenschaft. L'Arte. La Presse Universelle The British Realm The World's Work

NOTES FROM BELGIUM[1]

I.—Brussels

The antiquities section of the Cinquantenaire museum has been enriched by various pieces that deserve to have attention called to them. First among these is an alabastron, ancient Corinthian style, displaying the usual workmanship: a painting in glazed black relieved with red. The outlines and all the inner details are carefully incised, the ground is adorned with roses. On it is represented a woman with large bent wings, her head surmounted by a tall headdress, while in each hand she clasps the neck of a large swan. ¶ This representation occurs on many similar vases; it is derived from a subject employed in the most ancient times. On a gold ear-drop, dating from the twelfth or eleventh century B.C. and discovered at Aegina, we see a figure without wings holding an aquatic bird in either hand. On a Mycenaean gem, found in a tomb of the fifteenth century B.C., we also see a woman holding two swans. The tall head-dress of the woman thus represented shows that we have to do with a goddess. In the ancient designs, she often hugs, or else holds hanging by their tails, lions, panthers, hinds and even fishes. She has been recognized as the primitive Artemis, the divinity that reigned over the animal world, looking after its reproduction, protecting wild beasts and ruling over them as other divinities ruled over man. It is a form common to the psychology of the primitives. It dates back to the origin of the religion of the Greeks and reveals traces of a period that preceded the first efforts of their civilization. ¶ The same section has acquired an archaic idol which also goes back to the primitive periods of Greece. The lower portion of the body is in the shape of a flat cake; only the bust and head are modelled. The head is topped with the tall indented cap which is the badge of the divinity. There are rings in the ears; the hair is dressed in head-bands; a trace of red perhaps points to a tattooing. The figure wears round clasps at the shoulders; in its hands it holds a mirror and a fruit. The keeper, M. Jean de Mot, from whom I have borrowed these details, considers that this is a votive statuette of Aphrodite. ¶ Lastly, I must mention a pyxis, or small box, discovered at Eretria, in Euboea. The box is decorated with red figures set off in white and gold and points in relief. It is attributed to the end of the fifth century. ¶ In the museum of the Conservatoire they have restored an instrument recently purchased in Spain by M. Mahillon, which, together with the celebrated viol of Francis I and the specimens of Italian lutes of the ante-Stradivarian period, will certainly take rank among the most interesting pieces in the collection. It is an apparatus with a keyboard and strings of the ordinary shape of a tailed harpsichord; but the strings, instead of being plucked, as in the harpsichord, or struck, as in the piano, are rubbed. For this purpose, the strings (which are of catgut) pass over four wheels which stand out from a groove contrived in the table and which are set in movement by means of a crank. When the player presses a key, the corresponding string presses against the wheel, which causes it to vibrate so long as the string is kept pressed down. It is, as we see, a sort of vielle with a keyboard. The sound is very rich and reminds one of the organ. ¶ This apparatus belongs to the beginning of the seventeenth century. It is mentioned under the name of *Geigensinstrument* (fiddle instrument) in a German work published in 1620. The specimen acquired by the Conservatoire museum was doubtless made for some great person. It is covered with old Spanish velvet of a rich carnation hue. It is most probably unique, and its exhibition is certain to interest competent judges abroad. ¶ The communal museum of Brussels has been enriched by four copper plates, in an admirable state of preservation, representing a view of Brussels, from the Scheut side, in 1777; an eighteenth-century view of the town in perspective, taken from the Anderlecht road; another plate which recalls the historic 31st of May 1787, on which the king of Saxony protected the rights of the people of Brabant; and a fourth which shows the interior of the Dominican chapel of the Rosary, which was built on the site now occupied by the Théâtre Royal de la Monnaie. It has also acquired a very rare plan of the battle of Waterloo, showing the position of the troops at the moment of the final action; a view of the Porte de Hal in 1828; a collection of two hundred engravings representing mainly episodes in the Brabant revolution of 1789, the Belgian revolution of 1830, and the chief events that marked the reign of Leopold I; lastly, a view of the townhall taken in 1815. ¶ I must not omit to mention an essay by M. Jean de Mot, published in *La Revue archéologique*, which tells us of an antique statue forming part of the collection of the duke of Arenberg, in Brussels. The statue, which is of Pentelic marble, represents Aphrodite untying her sandal. It is mutilated, but is a very fine piece of work. The writer of this note, studying the various types of this kind, ends by classing them in three categories, of which the first admits of no prop for the figure, the second allows a prop for the left leg, and the third a prop for the left arm of the statue. The Arenberg Venus comes within the second category. M. de Mot supports his thesis with learned arguments and new documents, including two statuettes exhibited at the Burlington Fine Arts club in July last (nos. 10 and 13 in the catalogue of the exhibition).

[1] Translated by A. Teixeira de Mattos.

II.—Épinois

A Belgo-Roman burying vault has recently been discovered at Épinois, in Hainault. The whole tomb will be removed with its contents and set up again in the galleries of the Cinquantenaire museum. ¶ The vault was found in the wood known as the Bois des Quarante Bonniers, two and a half miles from the great Roman road which runs from Bavay to Cologne over Tongres and Maastricht. The tomb was on the level of the soil in a road leading from the château of Épinois to the hamlet of Anruelle. ¶ It was built up out of seven quadrangular blocks of sandstone, six of which were laid on edge, while the seventh was laid flat on the top of the others. This erection formed a sort of little cave of 85 cm. long by 60 cm. wide and 50 cm. high. The bottom was set off with *tegulae* reversed with the brim downwards. The entrance was towards the east. In the inside were two funeral urns and some vessels for offerings: a pitcher and two basins in earthenware and endless odds and ends of bronze. ¶ This burying place represents a sort of family vault in which were laid the incinerated remains of Roman or Belgo-Roman cultivators of small degree, attached to some neighbouring villa. In fact, about half a mile from the tomb, in the kitchen-garden of the château of Épinois, a water conduit has been found, made of terra-cotta pipes which are undeniably Roman. It is therefore hoped that, by following this canalized construction, searchers may light upon the substructures of some *villa agricola* of which so many existed in these parts in the second and third centuries.

R. Petrucci.

A BRETON CHURCH.[1]

In the course of a trip to Brittany, I have had the good fortune to light upon a curious and little-known Breton sanctuary, the church of Larmor-Ploumeur (Morbihan) and to obtain some unpublished particulars on this subject from the kindly rector of Riantec, M. Joachim Le Bras, who is preparing a great study on the question. It has occurred to me that my readers may be interested if I here sum up my impressions and call their attention to a few statues which have a bearing upon the art of Brittany at the close of the fifteenth and the commencement of the sixteenth centuries. ¶ The church itself belongs to several periods. It has been repeatedly restored, and sometimes almost entirely rebuilt. There still remain traces of the remains of the mediaeval building; and I am inclined to believe that certain fragments of pillars belong to the twelfth century. In the *rentiers* of the parish we find that the gable of the chapel of St. Roch must have been repaired in 1525. The master-builder and stone-cutters were paid the sum of 10 livres 7 sous 6 deniers for their work. Certain portions date from 1506, others from 1518. As for the tower, a massive tower, a real fortress, with walls 1 m. 80 thick, it must have been begun at the time of the League, when the Spaniards were occupying the country, and constituted a stronghold, a strategic point of defence in a district which at that time was one of the theatres of religious warfare. The war laid waste the parishes of Ploumeur and Riantec, situated on the two banks of what is now the roadstead of Lorient. It is not likely that the church of Larmor-Ploumeur was originally intended to be surmounted by a steeple. The latter was, it is believed, begun in 1630; it is curiously perforated, like a scummer, and the thickness of its stones does not exceed 10 to 15 cm. There is no timber-work to support it. ¶ The decoration of the church begins at the outer porch, where twelve life-size stone statues, representing the apostles, stand in niches carved with minute detail. Eleven are in white stone; one only, that of St. Bartholomew, in granite. A few years ago, misdirected zeal led to the renovating of the colours of these statues, and the effect is not of the happiest. I have been assured that the original colours were respected, but I do not care: the ingenuousness of the painters of bygone days has disappeared under that fresh coat of paint. ¶ At the foot of each statue the artist painted the name of the donor, and I note those of Ambroise Gohir, procurator of the chapel, of Dom Alan Le Pitu, of the Seigneur Jacob Le Milloch, of the family of Le Cheff Du Boys, lords of Guillingamp, etc. The merit of the statues is very rudimentary and unequal. Thus, for instance, the statue of St. Bartholomew, in granite, is much clumsier than the others; it seems as though the artist had been obstructed by the difficulty of cutting that hard stone according to his fancy, and by the lack of the needful tools. The name of this artist, Pendu, happens to be known to us. He took care to sign it on the border of the cloak of one of the apostles. Who was this Breton sculptor exactly? This we do not yet know. Although his talent was quite mediocre and at times childish, the fact remains that certain of his statues show real life and character in the facial lines. It would be impossible to deny the presence of a gift of observation in the statues of St. Peter, St. John and especially St. James the Great. Pendu was not satisfied to reproduce, with more or less punctiliousness, the general types of the apostles: he studied the faces of the inhabitants of the Breton coast around him; he caught their rugged and strongly-marked features, the greedy fold of their lips, the stubborn expression of their eyes, the fat-cheeked good-nature of the stout, hairy, bearded seafaring folk. In that respect, the work of this Pendu is interesting; and we may well ask ourselves whether the sculptor did not, in the case, at least, of some of his

[1] Translated by A. Teixeira de Mattos.

statues, seek to represent the features of the different donors, in which event St. John would be Jacob Le Milloch, and so on. ¶ In the interior of the church, on two altar-screens made in 1770, I find two curious decorations which are of a much earlier date. One of these, consisting of six statues forming the altar of our Lady of Pity, can be attributed perhaps to Pendu. I will here repeat my former observation : the statues of the Virgin and the two angels must have been made from models. Pendu may have intended to represent one of the manorial families of Ploumeur, the Du Tei family, the lords of Kesuherre, or else Louis de Rohan and his wife, a demoiselle de Rieux, lords of Treizfaven. In any case, one of the statues, the angel kneeling at the left of the scene, is certainly the best piece which we owe to the Breton sculptor. The expression is here set off and idealized. We have here a face of exquisite candour and suavity, a simple and noble head, full of the intensity of life. ¶ The other decoration, the altar of the Jews, does not, according to all evidence, belong to Pendu nor to any other of the Breton sculptors of the period. It must have been brought back from Flanders by some sea-captain, either in fulfilment of a vow or in order to be sold. We have one like it in Touraine. Needless to add that the most outrageous new colours disfigure those curious little figures. The church of Larmor has been abandoned to real miscreants, who have committed acts of unspeakable vandalism. This said, we must admire, above all, the striking contrast which the unknown artist has endeavoured to establish between the Christ and the two thieves. Christ towers on the cross. His drooping head, His outstretched arms, have a character of infinite peacefulness and calm. At His sides, the two thieves writhe in pain. But, whereas one of them already seems to be recovering under new hopes, the other is all contorted and humped up ; his feet are twisted, his legs shrunk ; the whole expresses the most agonizing physical torture, to which is united the fury of moral wretchedness. ¶ I will also mention the wooden screen of the altar of our Lady of Light, executed about 1684, as was the statue. This piece must be attributed to one of the carvers who used to work for the India company. The whole of this Breton church certainly deserves to be visited and carefully examined. It affords an efficacious aid to the study of the Breton art of the fifteenth and sixteenth centuries. ¶ I should also like to say a few words on the lectern of the church of Port-Louis. This lectern, which dates from the eighteenth century, was executed by a simple carpenter of Saint Caradec-d'Hennebont, who conceived the original idea of representing an oak with its roots, among which lizards are crawling, while the leafy branches support a colossal bird. The work lacks grace, life and naturalness ; but it is interesting because of its conception and execution. Its author, from being a plain journeyman carpenter, rose to be a man of creative ideas in the midst of his Breton fellow-workmen. How many artists of our time act in a manner precisely opposite to that of the carpenter of Saint Caradec-d'Hennebont !

G. DE RORTHAYS.

THE BURLINGTON GAZETTE

BEING THE SUPPLEMENT TO
THE BURLINGTON MAGAZINE FOR CONNOISSEURS
FOR DECEMBER 1903

BOOK SALES

HAD it not been for the dispersal, on October 30 and two following working days, of a portion of the library of the late Mr. Adolphus Frederick Nichols, of Arundel Square, Barnsbury, the first weeks of the autumn book-sale season would have been singularly uneventful. As it is, several 'lots' of exceptional interest call for mention. Mr. A. F. Nichols, presumably of the same family as John, John Bowyer, and John Gough Nichols, died about a year ago, possessed of an extensive but in the main relatively worthless collection of books. Many of these appeared in Messrs. Hodgson's sale at the end of July, one lot, which made about a sovereign, comprising 43 parcels of old magazines, each containing many volumes. What proportion of the books had belonged to the Rev. W. L. Nichols, Woodlands House, Bridgwater, cannot be ascertained, but it is certain that Shelley's 'Laon and Cythna,' to be mentioned hereafter, was of their number. Mr. A. F. Nichols, a bachelor, left his library to a lady who was no relative, and who, as is so often the case, soon arranged for its dispersal.

The first items of importance relate to Robert Burns, and came from the collection of Robert Riddell, of Glenriddell, Dumfriesshire, the antiquary and patron of the Scottish poet. The 'Poems, chiefly in the Scottish dialect,' Edinburgh, 1793, 2 vols. in 1, lacking the portrait, was bound in contemporary marbled calf, with the Riddell arms on the sides. It is inscribed in Burns's autograph:

> To Robert Riddell, Esq., of Glenriddell: When you & I, my dear Sir, have passed that bourne whence no Traveller returns, should these volumes survive us, I wish the future Reader of this Page to be informed that they were the pledge of a Friendship ardent & grateful on my part as it was kind and generous on yours. That Enjoyment may mark your days, and Pleasure number your years, is the earnest prayer of my d^r Sir, your much indebted friend, The Author.

After a spirited contest with Mr. Quaritch, Mr. W. Brown, Edinburgh, was the buyer at £178, equal to more than £2 a word for the inscription, wherein, of course, lay the value of the book. There appears in Mr. Brown's catalogue another copy of this 1793 Burns, once in the possession of Patrick Heron of Heron, containing about 40 entries in the handwriting of the poet, who has filled in the names represented by asterisks. In March last the Gibson Carmichael copy of these 'Poems,' 'To John McMurdo, Esquire, Drumlanrig,' with long and interesting inscription, realized £187, against 64 guineas at the Lamb sale in 1898 (see THE BURLINGTON GAZETTE, April, p. 22); in Edinburgh last December, the Craibe Angus copy, in fine original state, given by Burns to Patrick Miller of Dalswinton, was bought on behalf of Mr. Dinwoody, of Minneapolis, for £250; on March 1, 1888, a presentation copy 'To Mrs. (Walter) Riddell, of Woodley Park, Un gage d'Amitié le plus sincere . . . The Author,' in the library of John Leveson Douglas Stewart, brought £83.

Although the 1793 'Poems' did not bear the name of Eliza Bayley, the volume had indubitably passed through her hands. Robert Riddell, whose home at Friars Carse was within a mile of Ellisland, and to whose grounds Burns had a key, owned a considerable library. His books on antiquities were sold at auction by Robert Ross in 1795, and perhaps the sale included a volume, now in Lord Rosebery's collection at Barnbougle Castle, with four manuscripts in Burns's writing, picked up some years ago at a sale in Windermere. Mrs. Riddell, however, retained some of her husband's books and manuscripts, and in 1801 these passed into the hands of her niece, Eliza Bayley, of Manchester, who, adding her name to most, left them to a third lady, she to a fourth. Mr. J. C. Ewing states that, without examining the bequest, the final recipient dispatched the larger portion to Puttick and Simpson's, who sold many interesting volumes of MSS., including 'A collection of Scottish Antiquities selected by Robert Riddell,' and what was catalogued as 'Mrs. Riddell's commonplace book,' now in the Mitchell library, Glasgow. In 1870 Mr. John Salkeld, bookseller, then of 1 Orange Street, Red Lion Square, now of 306 Clapham Road, procured for a few pounds the remainder of Miss Bayley's books. Before Mr. Salkeld had examined them for catalogue purposes, a rival bookseller, going over the pile, asked the price of 'The Scots Musical Museum.' £3 10s. was his immediate bid in response to Mr. Salkeld's random figure of £5. The would-be buyer was not smart enough, for although next day he returned with a £5 note, the owner had become aware of certain details, and had raised the price to 110 guineas. At that he catalogued them, and, refusing an offer of £90

from a provincial trader, finally sold the volumes with some others to Mr. A. F. Nichols for the sum asked, on condition, as it now appears, that his name should not be disclosed—hence the vain search for the famous copy of 'The Scots Musical Museum.'

Writing to James Johnson, the engraver of Edinburgh, Robert Burns said:

> I will venture to prophesy that to future ages your publication will be the best book and standard of Scottish song and music. Perhaps you may not find your account lucratively in this business, but you are a patriot for the music of your country, and I am certain posterity will look on themselves as highly indebted to your public spirit.

Burns took eager interest in 'The Scots Musical Museum,' collecting for it, wherever he could in his wanderings, songs, traditional ballads, snatches of popular melodies, etc. The Nichols copy, vols. I.–IV.—originally issued at 6s. each—is interleaved throughout, these pages containing about 140 MS. notes in the autograph of the poet, pp. 128–9 and 136–7 being wanting, and a few blank leaves cut out. The volumes are bound in old mottled calf, bearing the Riddell arms, and contain the signature 'Eliza Bayley.' Many of the autograph notes, more or less accurately added by Cromek to later editions of the 'Scottish Songs,' prove the truth of Burns's words: 'I have paid more attention to every description of Scots song than perhaps anybody living has done'; moreover there are personal touches of exceptional interest. Thus, opposite 'The Blaithrie o't' are the words:

> The following is a set of this song, which is the earliest song I remember to have got by heart. When a child, an old woman sung it to me, and I pick't it up, every word, at first hearing.

Of 'A Southland Jenny' he says:

> This is a popular Ayrshire song, though the notes were never taken down before. It, as well as many of the ballad tunes in this collection, was written from Mrs. Burns' voice.

Of 'The Highland Lassie, O,' we read:

> This was a composition of mine in very early life, before I was known at all in the world. My Highland Lassie was a warm-hearted, charming young creature as ever blessed a man with generous love. After a pretty long tract of the most ardent reciprocal attachment, we met by appointment, on the second Sunday of May, in a sequestered spot by the Banks of Ayr, where we spent the day in taking a farewel, before she should embark for the West Highlands to arrange matters among her friends for our projected change of life. At the close of Autumn following she crossed the sea to meet me at Greenock, where she had scarce landed when she was seized with a malignant fever, which hurried my dear girl to the grave in a few days, before I could even hear of her illness.

The notes of Burns were in part published by R. H. Cromek in the 'Reliques,' 1808, he having obtained permission from Miss Bayley to transcribe them. Reviewing the 'Reliques' in the first number of *The Quarterly Review*, Scott said that these 'memoranda might have adorned, with great propriety, a second edition of Johnson's "Museum" or any other collection of Scottish songs.' Taking the hint, Cromek in 1810 issued 'Select Scottish Songs, Ancient and Modern,' composed chiefly of Burns's notes and the songs to which they relate. Since then till quite recently the annotated copy of 'The Scots Musical Museum' has been inaccessible to editors of Burns, so that Cromek's transcripts have remained unchecked. After the death of Mr. Nichols, however, Mr. J. C. Dick, of Newcastle, was allowed to examine the volumes, and he states the interesting results in the bibliography to his recently issued 'Songs of Robert Burns.' Of 173 notes printed by Cromek, 127 are verbatim copies, 18 are garbled or imperfect, 4 differing entirely from the manuscript, 4 more being partly by Burns and partly by Riddell; 14 are not by Burns at all; 14 are not to be found in the manuscript notes—in which connexion the four missing pages must be remembered; on the other hand, seven short notes by Burns are not printed, and in place of that on 'Auld Lang Syne,' an invention pure and simple, there is a complete and hitherto unknown holograph copy of the verses. I take this summary—a sufficiently serious indictment of the accuracy of Cromek—from some notes by Mr. J. C. E(wing), as I have been unable to consult the volume of Mr. Dick.

James Johnson, editor of *The Musical Magazine*—'the first who attempted to strike music upon pewter, whereby a great saving is made in the charge of that article'—contributed £4 to the fund opened after Burns's death for the benefit of his family; but in 1819 a public appeal had to be made on behalf of Johnson's widow. The £610 paid by Mr. Quaritch, after a contest with Mr. W. Brown, of Edinburgh, for the four volumes, with so many autograph notes by the Scottish poet, is the highest sum paid at auction for a Burns lot. Last year ten letters to Peter Hill, the Edinburgh bookseller, 1791–6, fetched £365; in the printed section, the Lamb copy of the Kilmarnock 'Poems' brought 545 guineas in 1898. It will be recalled, however, that the Alloway museum has recently purchased for £1,000 the fine Veitch example of the same book.

In addition to the 'Poems,' which fetched £178, and 'The Scots Musical Museum,' which made £610, or a total for the two lots of £788, Mr. Nichols' purchase for 110 guineas included Cordiner's 'Antiquities and Scenery of the North of Scotland,' the first edition of Boswell's 'Life of Johnson,' the 'Poems' of Allan Ramsay, and three other volumes associated with Robert Riddell. Although the prices realized at auction were considerable, they were no higher than was expected, considering the extent to which MSS. by Burns have risen during the past few years.

Another lot which attracted a maximum of attention in the Nichols library was a shabby octavo, the bluish-green marbled paper covering whose boards, protected at back and at corners by russia leather, was wanting on the back cover. Scrawled inside was the pencil-price '6d.,' and close examination of the back brown-paper board seems to indicate, as Mr. E. E. Newton has kindly pointed out to the writer, that it was bought on

November 23, 1876. The history of 'Original Poetry, by Victor and Cazire,' is a stirring one. Not till 1859, when Dr. Garnett was turning over 'Stockdale's Budget,' 1826–7, which had just been purchased by the British Museum, was it known that Shelley wrote most of the youthful verses contained therein. Details of the extraordinarily interesting discovery were published by Dr. Garnett in *Macmillan's Magazine*, June 1860, to which inquirers may be referred. In the 'Budget'—a scandalous periodical conducted by the author of the notorious 'Memoirs of Harriet Wilson'—Stockdale tells how Shelley, 'with anxiety on his countenance,' called upon him in the autumn of 1810, requesting to be extricated from a pecuniary difficulty in which he was involved with a printer. He continues:

> . . . On the 17th September, 1810, I received fourteen hundred and eighty copies of a thin royal octavo volume in sheets. It was entitled 'Original Poetry, by Alonzo and Cazire,' or two names something like them. The author told me that these poems were the joint production of himself and a friend, whose name was forgotten by me as soon as I heard it. I advertised the work, which was to be retailed at 3s 6d., in nearly all the London papers of the day. Some short time after the announcement of the poems, I happened to be perusing them, with more leisure than I had till then had leisure to bestow upon them, when I recognized one which I knew to have been written by Mr M. G. Lewis, the author of 'The Monk,' and I fully anticipated the probable vexation of the juvenile author when I communicated my discovery to Mr. P. B. Shelley. With all the ardour natural to his character, he expressed the warmest resentment at the imposition practised upon him by his coadjutor, and entreated me to destroy all the copies, of which about one hundred had been put into circulation.

That this statement of Stockdale was not a mere fabrication was speedily proved. The correct title of the volume was ascertained from advertisements in *The Morning Chronicle*, *The Morning Post*, and *The Times* respectively of September 18, 19, and October 12, 1810, where the work is advertised at '4s. in boards.' To set all possible doubt at rest, two reviews were found. That in *The Poetical Register*, 1810–11, began: 'There is no "original *poetry*" in this volume; there is nothing in it but downright scribble. It is really annoying to see the waste of paper which is made by such persons as the putters-together of these sixty-four pages.' In a long review in *The British Critic*, April 1811, the volume is said to be 'filled up by songs of sentimental nonsense, and very absurd tales of horror.' Yet, while certain details were forthcoming, the volume itself, though the object of eager quest in all parts of the country, was unknown till 1897, when a copy was found in the library of Mrs. Agnes E. Hussey, Quatrebras, Dorchester, niece of Harriet Grove, Shelley's cousin and *fiancée*, to whom many of the poems are addressed, and who was at first mistakenly identified with 'Cazire.' The octavo, consisting of Title Page, Table of Contents, each with blank reverse, and text of the 'Original Poetry,' pp. 5–64, has on the title page a three-line quotation from Scott's 'Lay of the Last Minstrel,' and the name of C. and W. Phillips, Worthing, as well as that of J. J. Stockdale, 41 Pall Mall. The imprint, 'Phillips, Printers, Worthing,' appears at the bottom of the last page. This first-discovered copy of 'Victor and Cazire' was bought from Mrs. Hussey by Mr. Thomas J. Wise, in whose library it still is. Although travelling in Russia at the time, the volume, to his surprise, remained unsold on Mr. Wise's return to England, and he at once procured it. Two lines, which may be quoted as an example of much more doggerel, addressed 'From Miss ——— to Miss ———,' show that Elizabeth Shelley and not Harriet Grove was Cazire:

> For they're all alike, take them one with another,
> Begging pardon—with the exception of my brother.

The second-discovered copy of this Shelley volume was in the library of Mr. Nichols, where, without question, its value was unrecognized. On one of the fly-leaves is the inscription, 'To Mr. Perry. This poem is given with respectful compliments of Chas. Phillips.' It measures 9 in. by $5\frac{1}{16}$ in., as against $8\frac{3}{8}$ by $5\frac{7}{8}$ in. of the Hussey example, which was given by Shelley to Harriet Grove. Mr. Wise was the buyer at £600 on November 2. This sum constitutes not only a Shelley auction record, but is the highest price ever publicly paid for a book by a nineteenth-century author. Shelley's 'Declaration of Rights' and 'Proposals for an Association of . . . Philanthropists,' with papers in connexion therewith, bought by the late Lord Carlingford in 1870 for 15 guineas, realized £530 on May 20 last (see THE BURLINGTON GAZETTE, June, p. 81); and the McKee copy of 'Adonais,' presented by the poet to Leigh Hunt, who in turn gave it to T. L. Peacock, fetched $2,125 in May. On the other hand, Mr. Wise is understood to have paid £600 privately to Mr. Stewart M. Samuel, M.P., who, sympathizing with the collector's wish to complete his collection of plays and poems by Tennyson, allowed 'The Lover's Tale,' 1833, with notes and textual emendations in the autograph of the poet laureate, to pass out of his library at that sum. Apart from how many copies of 'Victor and Cazire' may be discovered as a result of the wide publicity given to its sale at auction for £600—and the chances are that we shall hear of one or more—it has already ceased to be the rarest of Shelley pieces; for of 'The Necessity of Atheism,' again printed by Phillips of Worthing, and issued in 1811, one perfect copy only is known, that given by the poet to Mr. John Rose, of Oxford, from whose granddaughter Mr. Wise purchased it. Stockdale mentions 1,480 copies of 'Victor and Cazire,' about one hundred of which, he says, were put into circulation. Probably 1,500 were printed, the two which have already changed hands almost certainly being among those retained by printer and author.

'Laon and Cythna,' first edition, with the rare leaf containing the Greek ode from Pindar, half calf gilt, brought the record price of £62, against £30 for the Hibbert copy and £40 for the Noel

Paton example last year. It was presented 'From the Author' to Thomas Hookham, who was known to Shelley, and whose son, on March 1, 1877, sold it to the Rev. W. L. Nichols, of Bridgwater. The Nichols library, 811 lots, fetched £2,603 18s. 6d., of which £1,450 was paid for the two Burns and the two Shelley lots. Mention of other properties sold prior to November 15 may conveniently be held over.

N.B.—Before going to press we learn of the discovery of a third copy of 'Victor and Cazire,' which again, with that accustomed decision to which he owes so much, has been acquired by Mr. Wise. It is uncut, in fine state, and on the title-page is the inscription: 'Given to me at Eton by the Author, Percy Bysshe Shelley, my friend and school-fellow. 1810. W. W."

PICTURE SALES

THE only important sale of pictures which has yet taken place this season is that which was held at Christie's on November 28. It comprised a miscellaneous gathering from many different sources, and included pictures by old masters of various schools. Portraits, English and French, of the eighteenth century, Dutch paintings of the seventeenth, and a few by Italian artists were in evidence, and some high prices were obtained. The first forty-three pictures offered were from the collection of Sir W. R. Williams, and a few more were sold by order of the executors of Lady Beaujolois Dent; the remainder were the property of anonymous owners.

Among the latter was to be found a portrait of a lady by Jean Marc Nattier, which reached 3,100 gns., the highest price of the sale; this is a half-length, without hands, of a young lady in a white muslin dress with a blue scarf and pearl ornaments, and bears a signature with the date 1745, which though not very clean is probably genuine. The picture is on its original canvas, but shows signs of restoration, especially on the breast and in the hair; the drawing of the neck is not beyond reproach, but the colouring of the face is charming, very soft and velvety, in the characteristic manner of Nattier. It is on the whole a pleasing picture, but by no means of the finest quality, and the price seems therefore in excess of its value. A head of a girl, in a small oval, which fetched 500 gns., is certainly a French picture of the middle of the eighteenth century, but it is equally certain that it is not by Watteau, to whom it was attributed in the catalogue. A pair of *genre* compositions, The Physician and The Astrologer, said to be by J. B. Le Prince a pupil of Boucher and the inventor of the aquatint engraving, fetched 140 gns.

The best English picture was the half-length portrait of Lady Coote by Hoppner, sold very cheaply for 520 gns. A pretty woman in dark dress with short sleeves, Lady Coote is shown full-face, against a background of foliage. The picture sorely needed relining and careful restoration, the paint in many places threatening to scale off; but it had suffered no really serious damage, and the apparent flatness of the modelling was probably due to the perished varnish with which it was coated, so that there was no intrinsic cause for the low price it fetched. Far more desirable, at any rate, was this picture than the somewhat stiff and uninteresting portrait of a boy by Raeburn which was sold a few minutes later for 700 gns.; this is a presentment, in a brown coat with lace frill, of Master Hay, afterwards Captain Hay, who served as lieutenant in the 40th (North India) Regiment. Strong and lifelike is the portrait of an unnamed gentleman in a brown coat with yellow vest by Romney, which fetched 360 gns. On a canvas 50 in. by 40 in., the sitter is shown against an effective cloud background, almost facing the spectator, his clear-cut features far more expressive of character and individuality than is usual in Romney's works. The portrait of an officer in uniform, holding his hat in his left hand, by Sir Joshua Reynolds, is one of those things of his early period from which all the flesh colouring has faded, the resulting pallor of the face being emphasized in this case by the brilliant crimson of the coat. It was sold for 230 gns. A highly picturesque and decorative portrait group by Zoffany changed hands at 400 gns.; it represents a lady and a gentleman in a garden surrounded by their three daughters and two sons, and attended by a negro page; the figures are half life-size, the composition and colour scheme are skilful and harmonious, and the picture is in many respects reminiscent of Hogarth. Another group possessing real qualities is the Children in Adoration by Sir Joshua's pupil, the Rev. W. Peters; the central figure in her white robe is charming in face and attitude, but the composition is clumsy, and the poses of the younger girls on either side are forced and affected. Singularly crude in colour and stiff in attitude is Sir W. Beechey's Duke of Marlborough, sold for 40 gns., whilst the Mrs. Siddons by G. H. Harlow, hard in contour and excessively high in colouring, is scarcely more pleasing (160 gns.).

The highest price reached by a picture of the Dutch school was 1,300 gns. paid for a small work by Gerard Terburg, representing a young lady in a black silk dress seated at a table reading a letter; on the table, which is covered with a red cloth, are a gold salver and ewer, and a silver candlestick. This is probably an early work of the master, and far remote from his finest manner; it lacks notably those wondrous sparkling lights which pervade Terburg's pictures at his best, and which are one of their principal charms. The picture is described in Smith's Catalogue Raisonné (no. 47), and has more than once appeared in the sale-room. The last occasion was in 1850 with the collection of Mr. Richard Winstanley, when

it fetched only 92 gns. Sold also with the comparative guarantee of Smith's Catalogue Raisonné (Supplement, no. 96), a Skittle Ground by Jan Steen fetched 360 gns. This is not one of the well-known interiors of Ostade's sometime pupil, but shows a public garden peopled with numerous figures, the most prominent in the foreground being engaged at a game of skittles; among a number of persons reposing on the ground at the left of the scene may be noticed the artist enjoying his pipe. The picture measures 26 in. by 33 in., and is in a fairly good state of preservation. A landscape, slightly larger in size, was attributed to Hobbema, but is certainly not by him, notwithstanding the fact that it was exhibited as such at Burlington House in 1882; it is a poor work, and what little merit it may once have possessed has been destroyed by successive restorers. Another notable false attribution was in the case of the portrait of a young woman in brown dress with a white collar and necklace of pink coral, leaning on a window-sill, which was presented as a work by Rembrandt; this, however, is a truly excellent portrait, and although the masterly handling of Rembrandt is nowhere discernible, it is probably from the brush of his famous pupil, Nicolas Maas; the figure is that of a girl of the unprepossessing Dutch type made familiar by many portraits of the Rembrandt school; she is painted full-face with a technical freedom and vigour which distinguish the picture from the productions of the countless copyists who have traded upon the master's genius. Judged purely on its merits, it was certainly not dear at 310 gns., and it is a pity that its true author should have been obscured beneath the cloak of a greater man.

An interesting pair of oblong panels from a marriage coffer (*cassone*) alone deserve mention among Italian works. These are attributed to Il Fiorentino, Vajani by his real name, a painter who flourished at Milan about the year 1600. Though considerably restored, they still retain much of their original richness of colour. The one represents a battle scene, with knights, horses and spearmen, an incident in the Pisan wars; the other shows a procession with the triumphal car of Pietro Morisone, archbishop of Pisa, entering a city attended by his victorious soldiers; 230 gns. and 200 gns. were the respective prices paid for these two panels.

M. R.

PRINT SALES

With the advent of November, the sale season commenced in earnest. A very pessimistic tone prevails throughout the trade, and unless something unforeseen occurs the gloomy predictions of the past few months will speedily be amply fulfilled. It may be said that the prospect is no worse than it was during June and July, but in the earlier months of the year a very fair amount of business had been transacted, and this served to keep up the spirits of collector and dealer alike. During June and July a complete change came. Collectors were conspicuous by their absence, and that very considerable body of people who buy works of art because it happens to be fashionable to do so, suspended their operations until times should be more propitious and encouraging.

In consequence, it was rather puzzling to many not behind the scenes that prices were sustained during the last eight weeks of the season. The truth was that the trade itself was buying the objects which came into the market, partly with a view to ultimate realization, partly, so far as a few of the wealthier dealers were concerned, with the object of stemming the fall in prices which they knew must come sooner or later if the depression continued. This stock they still hold. It will be interesting to watch the effect of their action on prices during the season now commencing. It may be stated here that it is the opinion of those who have the reputation of being best informed that the present depression will not pass away very quickly; they say that we are in for a bad time. That this opinion is spreading amongst collectors, too, is apparent to the writer, from the number who have asked for advice during the past month. The consolation, however, can always be held out, that money invested in the finest things is one of the safest investments at present; there may be a temporary depression, but it will pass away. But the same cannot be said of mediocre and second-rate examples. There is one danger to be feared when business does revive again: it may be diverted into new channels, and the objects which have enjoyed such a vogue in the past may not be similarly favoured in the future. For these reasons the present season will be looked forward to in more than one quarter with anxious interest.

So far we have had but one sale of sufficient importance to chronicle—that held on November 19 at Christie's. It embraced a very miscellaneous assortment of mezzotints and stipples in black and colour. The quality in general was poor; prices were satisfactory. For example, a poor set in colours of The History of Laetitia, after George Morland, by J. R. Smith, realized £86 2s. 0d.; and two of The Cries of London, after Wheatley, Matches and Primroses, by Cardon and Schiavonetti, were dear at the 10 gns. paid for them. Cheaper by far were the pair of Bartolozzis in colours, Playing at Hot Cockles and Thread the Needle, after Hamilton, at £24 3s. 0d.; and the same may be said of the rather good Modern Graces, after H. Bunbury, by E. Scott, £38 17s. 0d. But on the whole the dearest lot in the sale was the set of The Months, after Hamilton, by Bartolozzi and Gardner, for which £102 18s. 0d. was paid.

Coloured prints still appear to retain their fascination, and the prices which they brought were higher relatively than those given for any of

the mezzotints. For it may be said that all the popular plates were represented by particularly bad examples, and they commanded more than their share of attention, whilst their less popular companions, although of much better quality as far as impression and condition were concerned, brought insignificant sums, as was only to be expected. Exception can be made of the fairly good pair, Haymakers in a Storm and A Party Fishing, after Westall, in colours, which were well worth the £9 19s. 6d. paid for them.

The most important series of mezzotints offered were, as usual, those after Lawrence by Cousins, but it can hardly be said that the quality was up to the standard maintained during last season. Many of them appeared to have come from one source, and had evidently been subjected to a cleaning process, which had acted very prejudicially upon them. Not only had the paper suffered, but the damage had extended to the ink. In the lighter portions of the plate, such as the necks and faces of the portraits, its effects had gone so far as to disturb the balance of the plate. Many from this cause had the appearance, upon first sight, of being impressions from worn and retouched plates. The best, perhaps, was a proof of The Countess Gower and Child, which fetched £37 16s. od., about its value; it was much cheaper than a proof before letters with wide margin of Lady Peel, which realized £60 18s. od. Master Lambton, as usual, was represented, though only by an inferior impression; 10 gns. was quite enough for it. Among the other mezzotints there was a capital first state of the whole-length portrait of Mrs. Sheridan as St. Cecilia, by W. Dickinson, after Sir Joshua Reynolds, which realized £115 10s. od.; and a very passable example of The Countess of Salisbury, after the same master, by Valentine Green, was not dear at £29 8s. od.

SALE OF OBJECTS OF ART

It seldom happens that in the short autumn season, which, by the way, seems to lose in importance every year, that we have anything of more than usual importance submitted to auction. During the past month, however, a sale was held at Christie's which embraced an object of the first interest, in addition to some others of good quality. The pendant jewel was not only a fine example of late sixteenth-century workmanship, probably of South German origin, but it possessed an historical interest for this country. It was presented, we are told, by Queen Anne to Sir George Allardice, member of parliament for Kintore and master of the mint, in recognition of some political services he had rendered to her. The recipient was a brother-in-law of the first earl of Seafield, lord chancellor of Scotland, and from him it descended to his descendant, who has now placed it on the market. It represents the barge of Cleopatra, manned by two rowers. At the prow and stern are musicians, male and female, attired in late sixteenth-century German costume. In the centre of the barge and standing on a dais, placed beneath a highly embellished canopy, are Antony and Cleopatra accompanied by a green parrot. Conventional waves are at the heel of the barge, whilst at the back is a composition of characteristic German scroll and strapwork. The barge is elaborately decorated with applied gold strapwork. The whole is almost entirely encrusted with beautiful enamels of many hues, both opaque and translucid, which impart an effect of gorgeousness and splendour to the jewel. These are foiled by a very clever setting of diamonds and pearls. Some vandal had so misunderstood the purport of this exquisite work of art as to endeavour to transform it into a brooch, and for that purpose a pin had been added at the back. This can of course, and no doubt will, be removed, but it is difficult to say whether in the process damage will not be done.

In some respects it was hazardous to sell such an important work at the present moment. Not only are we in the midst of an autumn season, but of a particularly depressing one. Business is bad throughout Europe, and the Americans, to whom we are now in the habit of looking for sensational prices, are in the midst of a financial and industrial crisis which engrosses all their attention, and which leaves them no time for the minor pursuit of collecting. Under these circumstances our continental friends who arrived in considerable number from Frankfort, Munich, Berlin and Paris had some justification for their sanguine elation and confidence that they would be fairly easy victors in the contest. Many were the speculations amongst them as to the price it would reach, and the opinion was expressed that the highest bid would not exceed a couple of thousand guineas. In this they were wrong. In fact, with the exception of the honour of starting the bidding at £500, they were never in the running. It soon resolved itself into a contest between Mr. Charles Davis and Mr. Charles Wertheimer, and both bid with such seeming *sangfroid* that it was difficult to forecast the winner. However, Mr. Davis's bid of £6,000 was beaten by another £500 from his opponent, and thus the contest finished.

The magnitude of the sum realized serves once more to show that, in spite of bad times, the finest works of art always command a ready market. Collectors have such tenacity of purpose that they cannot resist competing in thousands for objects of exceptional importance even during a panic on the stock exchange. Still, by far the greater number of fine jewels, the product of the full-blown renaissance in Germany, are now either in the possession of the great museums or of wealthy collectors, so that they only emerge at very long intervals. Consequently any attempt to assess the value of an isolated specimen which

chances to come into the market must be mere speculation.

Included in the sale were a few rather good hispano-moresque dishes which, helped by foreign competition, realized well. None were of very great importance. The best perhaps was one of 19 in. diameter with a raised centre, painted with the arms of Aragon, and a spirally fluted border, the groundwork being composed of alternate bands of stippled and thistle-like ornament with blue lines round the border. It was sold for 135 gns. The dish which was sold immediately before it was perhaps somewhat later in date. This had also a raised centre and spirally fluted border, and carried a coat-of-arms and sprays of flowers and trellis pattern in alternate panels on the border. The *reflets* were of a somewhat aggressive copper colour. At 130 gns. it was much dearer than its companion.

Among the china some of the most important pieces were of Dresden manufacture. The highest price obtained was for a group of a harlequin and a girl carrying a child, mounted in the centre of a Louis XV ormolu candelabrum with branches of two lights. This was not dear at 145 gns.

A number of miniatures were also submitted, but many of them were hardly of good quality, and prices were quite high enough for the majority. An oval miniature in *gouache*, signed with the monogram of Samuel Cooper and representing Henry Frederic, earl of Arundel, 1608–1652, fetched 130 gns. This was a fairly representative specimen of Cooper's art. The earl is represented in armour, three-quarter face turned to the left, with long dressed hair and wearing a lawn cravat. The following lot was of equal interest. It represented, in an oval miniature in *gouache*, Henry Howard, sixth duke of Norfolk, with flowing flaxen hair, three-quarter face turned to the right, in a black doublet and lawn collar. It was the work of Flatman. Competition was keen, and bidding did not cease until 195 gns. had been reached.

On the whole prices were well maintained, and a cheerful tone prevailed throughout the afternoon. It remains to be seen whether this will be sustained during the season.

NOTES FROM BELGIUM[1]

THE past month has witnessed the closing of the Brussels Salon triennial des Beaux-Arts. This official exhibition, organized by the state, gave rise to various discussions. During the last few years the state was accustomed itself to appoint the members of the committee of admission, and the consequence was that the members of this committee were selected for the most part from persons unacquainted with the practice of the arts. The artists, with great reason, protested against this custom, and this year they obtained, for the first time, the right of electing their own committee. Notes from Belgium

The method of voting was organized by the state. All the artists who had had pictures accepted at a former exhibition of the Beaux-Arts were entitled to vote. It is a matter for regret that, in certain circles, means were employed, in order to secure the election of certain artists on the committee, that bore a strong resemblance to the propaganda usual in political elections. A bad result ensued, inasmuch as the committee thus chosen produced an indifferent exhibition.

In the first place, the number of pictures exhibited was much too large; and, secondly, their selection erred excessively on the side of indulgence. The large number of valueless pictures swamped the more interesting efforts; and the good pictures were rather difficult to see.

Mr. Jean Delville exhibited a large composition, a design for a fresco, which was the most considerable effort in the salon. In spite of a philosophical preoccupation perhaps excessive in a painter, the design showed very great qualities of conception and composition and a real mastery of draughtsmanship. It was a work the importance of which was bound to strike both public and critics acutely. Mr. Delaunoy exhibited some fine church interiors; Mr. Isidore Verheyden a landscape very subtle in colour and some portraits of the greatest interest. The French painter Blanche sent a very fine portrait of Debussy, the musician. The French painter Roll and the Dutch master Mesdag both sent important works. Messrs. Courtens, Laermans, Gilsoul and Stacquet were noted because of their different merits. Lastly, among the new-comers I must point to Mr. Thomas, who exhibited two paintings in which we were able to see the combined influence of Whistler, Stevens and Rops, skilfully mingled, together with genuine gifts of composition and colour, but also a too evident cleverness and an inspiration sought outside the direct observation of nature, which caused one to entertain some fears as to the development of the painter's career. Mlle. E. Verwée exhibited two portraits and a large canvas, a family group, which attracted the eager attention of the critics and the artists. This painter displays a very great gift of colour and the pursuit of a noble and grave composition; but the carefulness induced by a scrupulous sincerity tends to impart to her work some little awkwardness and stiffness. When she is less governed by the direct observation of nature, from which she is too much afraid of departing, Mlle. Verwée will give proofs of a superior talent and real worth.

Among the sculptors, I must first of all mention the French artist Rodin, who exhibited his admirable group of The Burgesses of Calais, and Mr. Constantin Meunier, who sent his Maternity, which is to form part of the monument to Labour.

[1] Translated by A. Teixeira de Mattos.

Mr. Lagae was represented by a fine group; Mr. Lambeaux showed a Bitten Faun, which will be remembered as one of his best works; Mr. Rombeaux a group of women, of very sure workmanship; and Mr. Rousseau his beautiful group, Les Sœurs de l'illusion.

In the section of applied art were to be seen various efforts after style in textures, jewels and furniture. Mr. Victor Horta exhibited a portion of the furniture which won him so great a success at the international exhibition in Turin.

The Brussels Cercle Artistique has this month got together an exhibition of the works of the painter Cluysenaer, recently deceased. We were here able to see as it were reflected the life of this artist, a great portrait-painter, endowed with a grand and powerful style, who nevertheless, with an unfortunate obstinacy, clung to the production of large historical pictures, which he painted in a cold and formal manner. In the present exhibition we have renewed our acquaintance with pictures of the very first rank. The Musée moderne has a portrait of a child, by Cluysenaer, which will live as an undeniably fine painting, and a large composition, Henry at Canossa, which, although well painted, displays that academic and common-place coldness which Cluysenaer assumed so soon as he forsook portrait-painting.

When, lastly, I mention that the art club known as Le Sillon has just opened its exhibition without offering anything particularly remarkable, I shall have said all that there is to say touching the artistic movement in Belgium during the month that has just elapsed.

R. Petrucci.

ILLUSTRATED CATALOGUES

In nothing are we more behind continental nations than in the matter of the artistic sale catalogue. The catalogue of a great Parisian picture sale, for instance, is a really beautiful production, of permanent value, illustrated with numerous photogravures and often containing valuable contributions by distinguished experts. There is no sign at present that the English auctioneer's catalogue is tending in this direction, but some of the dealers in books and works of art are doing something to remedy our reproach. We have just received a copy of a very pretty catalogue issued by the Misses H. and I. Woollan which is well illustrated in half-tone from drawings and photographs of furniture and other objects. Mr. A. Lionel Isaacs also sends us a 'short catalogue of rare and valuable books' which is beautifully printed on good paper and contains several interesting half-tone illustrations. Catalogues of this kind must be advantageous from the purely commercial point of view, since they tempt people to read them, and they are certainly welcome to the collector.

BOOKS RECEIVED

Great Masters (Part I.). By Sir Martin Conway. W. Heinemann, London. 5s. net.

Mezzotints. By Cyril Davenport. Methuen & Co., London. 25s. net.

Boeschen Van der Missen, by Brother Gherit Van der Gonde, 1507. Alcuin Club Collections V: By Percy Dearmer, M.A. Longmans, Green & Co. £1 10s.

Old London Silver. By Montague Howard. Batsford. £2 10s. net.

The Child Wonderful. By Walter S. Stacey. Cassell & Co.

Die Römischen Katakomben. By Dr. Anton Weber. Ratisbon and Rome, Pustet.

Selected Drawings from Old Masters, in the University Galleries and in the Library at Christ Church, Oxford (Part I). By Sydney Colvin. Henry Frowde, London. £3 3s.

Dr. Syntax in Search of a Wife. (Reprint.) Methuen & Co. 3s. 6d. net.

Life in London. (Reprint.) Methuen & Co. 4s. 6d. net.

The Dance of Life. (Reprint.) Methuen & Co. 3s. 6d. net.

The Vicar of Wakefield. (Reprint.) Methuen & Co. 21s. net.

MAGAZINES RECEIVED

The Gentleman's Magazine. Repertorium für Kunstwissenschaft. La Chronique des Arts et de la Curiosité. L'Art. Gazette des Beaux-Arts. La Rassegna Nazionale. La Presse Universelle. De Nederlandsche Spectator. L'Arte. Rivista d'Italia.

PRINTED FOR THE PROPRIETORS, THE SAVILE PUBLISHING COMPANY LTD., BY EYRE AND SPOTTISWOODE, HIS MAJESTY'S PRINTERS, DOWNS PARK ROAD, LONDON, N.E.; AND PUBLISHED BY THE SAVILE PUBLISHING COMPANY LTD. AT THE REGISTERED OFFICE OF THE COMPANY, 14 NEW BURLINGTON STREET, LONDON W



THE COTTAGE DOOR; BY THOMAS GAINSBOROUGH; IN THE NORMANTON COLLECTION.

THE COLLECTION OF PICTURES OF THE EARL OF NORMANTON, AT SOMERLEY, HAMPSHIRE

WRITTEN BY MAX ROLDIT

ARTICLE II.—WORKS BY BRITISH PAINTERS OTHER THAN SIR JOSHUA REYNOLDS

DURING the latter half of the eighteenth century and the beginning of the nineteenth, the British school of painting rose to heights which it had never before attained and from which it has since sadly fallen. That brief and glorious period occupies in the history of art in this country the place held in Italian art by the fifteenth and sixteenth centuries, by the seventeenth in that of the Netherlands and of Spain. Then, for the first time, native artists, by a double process of selection and assimilation, shook off the slavish chains of foreign influences and evolved an art truly representative of the national temperament. This evolution was the work of several centuries, and it is instructive to follow its progress from the time that Holbein arrived in England in the reign of Henry VIII. Previously to this all-important event, the art of painting was practically non-existent in this country. The few examples extant of an earlier date, as for instance the portraits of some of the Plantagenet kings, appear to be the work of very inferior French or Flemish artists, and may be passed over as a negligible quantity apart from their historical and documentary value. The arrival of Holbein in 1526 marks the true inception of England's artistic development, so far as painting is concerned. Armed with credentials from Erasmus to Sir Thomas More, the great German painter, whose genius towers over the renaissance in northern Europe, soon attained the position of official portraitist to the English court; most of the great personages of state were eager to sit to him, and from this time dates the veritable mania for portraiture which henceforth is a growing characteristic of the English aristocracy. For fully two centuries, however, foreign artists almost alone supply the demand for portraits; with the exception of a few miniaturists, the Olivers, Flatman, Samuel Cooper, no native painter of note arose in England until the eighteenth century. From the reign of Mary Tudor to that of James I we find, paying more or less lengthy visits to this country, the Dutchman Antonio Moro, the Italian Zucchero, the Fleming van Somer, and Daniel Mytens, a native of the Hague who achieved considerable success at the court of James I. The politically disastrous extravagance of the Stuart monarchs gave a tremendous impetus to the development of portrait painting, and the year 1632 marks a date in the history of British art second only in importance to that of the advent of Holbein. In that year, at the invitation of Charles I, Vandyke landed in England, where he settled and spent the greater part of the nine remaining years of his life. During his five years' sojourn in Italy the qualities of the artists of that country, and especially the gorgeous elegance of the Venetians, had tempered his exclusively Flemish characteristics, and Vandyke easily adapted himself to the refinement of the Stuart court; his superior genius enabled him to answer the demand for grace and elegance without sacrificing truth and characterization. His disciples and followers were, however, less inspired, and produced for many years shallow and insipid portraits totally deficient of the strength and virility which, combined with perfect ease of pose and elegance of arrangement, make so many pictures of Rubens's glorious pupil immortal master-

pieces. Of these imitators and successors of Vandyke, the most talented were the Dutchmen Sir Godfrey Kneller and Sir Peter Lely, worthy illustrators of the shallow and dissolute companions of Charles II. Certain merits of technique they undoubtedly possessed, and their gracefulness, though affected, is often the reverse of displeasing. But they in their turn were imitated by men of lesser attainments whose works are mostly devoid of even those qualities, so that from the days of Vandyke art was steadily, and it appeared irretrievably, declining in this country. ¶At this critical moment a man appeared, this time an Englishman by birth, whose genius enabled him to stop the course of painting upon its downward grade. Cynic and humourist, moralist and philosopher, a master-mind and a master-painter, William Hogarth refused to follow his contemporaries in the path of hollowness and artificiality. He saw in their true light the foibles, ridicules and vices of his time as well as the ambitious and arrogant weakness of his brother painters; with brush and etching needle he fought a strenuous battle against the entire social fabric and the artistic errors of his day. Reviled or ridiculed by some, hated by many, he continued unswerving in the course which he had selected, with proud disregard for insults and reverses. In an age of convention he had the courage to be a realist, a naturalist in the true meaning of the word; not a worshipper of the ugly, but unafraid to reproduce ugliness in order to attain his object. At a time when almost all other artists were but weak reflections of Vandyke, when patrons demanded pictures in the style of that master, Hogarth dared to be personal, refused to acknowledge the supremacy of any of his predecessors. In his works, conception and technique are wholly his own, with no imprint of foreign influence save that ambient, intangible something which the most original must unconsciously assimilate from those who have come before them. In the entire history of British art, Hogarth is the most truly national, the most fundamentally English of painters. The very violence as well as the newness of his principles and his methods precluded the possibility of his having any immediate followers; he had no disciples, no pupils to carry on his work; but, although a generation elapsed before his efforts could bear fruit, it was his genius which rendered possible the glorious development of an English school of portraiture at the end of the eighteenth century. Not so much perhaps was this accomplished by the actual productions of his brush as by the fact that the hand which guided that brush tore asunder the foreign chains which hitherto had held British art in bondage. ¶ The wonderful painting by Hogarth which hangs at Somerley surrounded by masterpieces of Reynolds, Gainsborough and Lawrence amply proves that the man long looked upon merely as a clever caricaturist and outspoken satirist, and even now appreciated only by a few at his true value, is worthy to rank, regarded purely as a painter and apart from his title of precursor, with the very greatest of British masters. His remarkable picture of the Graham family is a portrait group of four children in an interior; the figures are life-size and the canvas measures 64 in. by 71 in. It is a lifelike and animated composition, sparkling with gaiety and humour; the ease of the poses, the natural yet supremely skilful grouping of the playing children, are delightful; and as a 'conversation piece' on a large scale this work has probably never been surpassed. Two girls in low-cut long-waisted frocks with pinafores of white muslin occupy the centre of the group, flowers decorate their white caps, and their short sleeves show the well-shaped arms and pretty, childish hands. The younger girl is dancing a graceful measure, her two hands lightly holding her white skirt brocaded with Japanese flowers. The elder sister in a blue dress bears a more serious expression; in her left hand she holds some





PORTRAIT OF THE SECOND EARL OF NORMANTON, BY SIR THOMAS LAWRENCE; NORMANTON COLLECTION



PORTRAIT OF WILLIAM PITT THE YOUNGER, BY THOMAS GAINSBOROUGH; NORMANTON COLLECTION

cherries, which she dangles before the baby to attract its attention. Baby, in a frock of light brown silk, sits in a handsome go-cart, and, with a half-eaten biscuit in the right hand, holds out the left for the cherries. The boy, a charming figure on the right of the picture, in a brown suit with white stockings, sits in a high-backed chair playing a bird-organ for the benefit of a goldfinch in the cage hanging above him; a fierce and highly realistic cat has climbed on to the back of the boy's chair, and terrifies the bird by its vicious stare. Of the identity of the children, nothing is known beyond the fact that they were the family of a certain Mr. R. R. Graham. Until 1814 the picture belonged to a descendant of the original owner, and it was exhibited in that year by a Mr. Graham of Chelsea. It subsequently passed into the hands of the dealer Seguier, who sold it to George Watson-Taylor, M.P., from whose collection it passed to the second Lord Normanton for 90 guineas. The picture was last seen in London in 1882, when Lord Normanton lent it to the exhibition of old masters at Burlington House. ¶ Although in no sense a disciple of Hogarth, Thomas Gainsborough may with no little justice be considered his continuator; the link between the two is not easy to define, yet there are certain similarities of technique which must be patent to any careful student of the two painters' works. Gainsborough, like Hogarth, attaches supreme importance to characterization; like Hogarth he is free from extraneous influences and refuses to accept, whether in landscape or in portraiture, the conventions of the past; like Hogarth he has the courage to be personal, he is not afraid to give free rein to his truly English spirit, and whilst admiring their works, he will not bend his knee in adoration before the old masters, or sacrifice upon their altars the national and spontaneous character of his art. Thus he differs from his great rival Sir Joshua Reynolds, whose genius was so indelibly impressed by his travels in Italy, and who did not despise to borrow from Titian, Correggio or Vandyke the very postures of his portraits. Gainsborough, as well as Hogarth, had the instincts of a realist; but whereas the latter's productions are marked by all the violence and often the exaggeration of the fighter and the innovator, the former is more subdued, and in his search for truth he allows himself to be guided by his poetic temperament, his sense of beauty of form and colour. The time at which he lived no doubt contributed to this result, for while Gainsborough flourished the graceful elegance of the eighteenth century was at its height. ¶ Among the masters of the English school Gainsborough stands supreme as a painter of the fair ladies and notable men of his time. He understood better perhaps than any other British artist the distinct mental attitude with which a painter should approach a portrait of either sex. In producing a man's portrait his aim must be mainly objective: to translate upon his canvas with as much truth to nature as possible the features of his sitter, while expressing so far as in him lies the mental personality of which they are the outward symbol. A woman's portrait, on the other hand, and more so that of a young woman, must appeal to the sympathy, to the imagination of the onlooker; the artist's goal must be to evoke in the mind of every man who gazes upon the picture the image of his own particular ideal. Whilst the costume in a male portrait merely locates the period and social status of the model, far more important artistically is the function of the draperies which veil a woman's form, conveying to the ideal faculty an element of suggested beauty and attractive mystery. Feminine portraiture is subjective in treatment and aspiration. ¶ Whether or not Gainsborough consciously realized this principle, no one who has compared his male portraits with those

The Collection of Pictures of the Earl of Normanton

of his models of the fairer sex can doubt that his artistic instinct led him to its highly successful application. The two portraits in the Normanton collection are admirable examples of his art. That of William Pitt the younger was painted in 1788, when the famous statesman, although only in his thirtieth year, was in his second administration as prime minister, and for the third time chancellor of the exchequer. His powerful intellect, the stupendous energy and perseverance which he displayed in his political career, could not be more forcibly expressed than in this portrait; with his strangely handsome countenance, the narrow piercing eyes under the smooth high brow, the small mouth clear-cut and firmly set, the resolute chin and narrow-bridged nose, here is a man marked out by nature to sway an empire and steer his country through times of the utmost difficulty. Against a red curtain background he stands with his left elbow easily resting on the back of a chair, upon which lies his black robe of office heavily embroidered with gold braid. He wears a dark blue coat with large buttons, of which the middle one only is fastened, showing the white waistcoat and lace shirt-frill. On a table at the left of the picture is a treble inkstand with a quill pen and some papers. The hands, though naturally posed, are the least satisfactory portion of the picture; they are poorly modelled, and produce an impression of weakness, especially when contrasted with the superb painting of the face. A fine head of the same personage executed in crayons by Gainsborough is also to be found at Somerley; it was formerly in the collection of Sir Thomas Lawrence, and was bought by Lord Normanton at the sale of that painter's effects in 1830 for £13. ¶ Undoubtedly great as is the portrait of Pitt, it fades before the truly marvellous oval half-length of Lady Mendip. Nothing in Lord Normanton's entire collection is more masterly than this picture, and with due regard to its size and subject it must rank among the greatest achievements of Gainsborough. In none of his works does he exhibit greater facility of technique, more extraordinary sureness of touch, more profound science of draughtsmanship and modelling; never did he render more truthfully the appearance of life itself. The incomparable relief of the features is obtained by the painter's characteristic and very personal method of applying the flesh tints in the form of a very thin glaze over a greenish ground, which he uses to indicate the shadows; the portrait of Lady Mendip is a wonderful example of the effect which Gainsborough was able to produce in this skilful and original manner. Anne, Lady Mendip, was the eldest daughter of Hans Stanley of Paultons, near Romsey, Hampshire; she was born in 1725, and in 1765 became the second wife of Welbore Ellis, a prominent member of parliament and opponent of Pitt. Welbore Ellis was created Baron Mendip in 1794, and died without issue in 1802. His sister Anne married Henry Agar of Gowran, who became Viscount Clifden, and whose son, Charles Agar, was the first earl of Normanton. Lady Mendip died in 1803. Judging from her apparent age, she must have sat to Gainsborough about 1780; she is shown full face, wearing a black silk mantle bordered with black lace; round her neck she has a frill of white lace and a single row of black pearls; a scarf of grey muslin is thrown over her head. A three-quarter length portrait of Baron Mendip, painted by Gainsborough in 1763, hangs at Christ Church, Oxford. ¶ Two highly important canvases at Somerley represent Gainsborough as a painter of landscape, both exemplifying his revolt against the classical and conventional principles of which Richard Wilson was at the time the chief exponent in England. The landscapes of Gainsborough, showing such utter disregard for the rules and stereotyped arrangements of the followers of





A GIPSY ENCAMPMENT, BY GEORGE MORLAND; NORMANTON COLLECTION



COAST SCENE, BY GEORGE MORLAND; NORMANTON COLLECTION

Poussin and Claude Lorrain, mark an epoch in British art. A lover of the scenery of his native land, he would have none of Italian rivers and classic ruins; he painted true English landscape peopled with the simple English country-folk, hardy toilers and romping children; he was the pioneer who opened the way to Crome and to Constable. The Cottage Door is a delightful picture of the rustic life of England; in the open doorway of a thatched cottage a woman stands watching the children's play; on the steps of the cottage sit two young girls, the one nursing a baby, and between the two a curly-headed boy is busy eating out of a wooden basin; on the left, a man carrying a big bundle of fagots is coming along the road towards the modest homestead; a large oak, in the centre, shades the cottage from the rays of the setting sun, and under its spreading branches hills are visible in the distance. The group of children is full of life and merriment, and the whole scene is bathed in the mellow light of a summer evening. There are in existence several other pictures by Gainsborough bearing the same title; this one, however, entirely differs from them in composition, and is not, as stated by Sir Walter Armstrong in his life of Gainsborough, a replica of the picture at Grosvenor House. Lord Normanton's picture is slightly larger (47 in. by 58 in.), and contains more numerous figures. Of beautiful quality is a smaller landscape (24 in. by 29 in.) showing a winding road down which some cows and sheep are coming, accompanied by a man and a boy with a dog; a gipsy woman sits by the roadside with a baby and a dog. The trees are browned by autumn, and an opening between them gives a view of an extensive landscape in the centre of the picture. Whereas in The Cottage Door the human interest is at least equally predominant with that of the landscape, here on the contrary the scenery is all-important with its admirably rendered effects of light and atmosphere, the figures and animals being treated merely as accessories to emphasize the perspective and complete the harmony of the colour-scheme. A similar distinction may be made between the two paintings by George Morland, A Gipsy Encampment, and A Coast Scene, although even when attempting pure landscape Morland cannot quite shake off his fondness for *genre* painting. Thus in this Coast Scene, although the interest centres upon the wide expanse of land and sea, the painter has introduced the episode of the horses bathing, one of which has thrown his rider into the water and is being chased by him on to the sands, whilst fashionably-dressed ladies, soldiers and fisher-folk, are seen walking or sitting upon the cliff. These figures and animals lend life and animation to the scene, but at the same time their prominence detracts from the poetic repose of the view, and destroys the unity of the effect. The picture was painted in 1787, two years before the Gipsy Encampment. This latter picture, showing a family of the mysterious nomads seated under an oak tree round their camp fire with their asses and their dogs, is one of those characteristic scenes which Morland has made his own. Under the glow of the sunset, the strange picturesque group is full of charm and genuine feeling, but the effect is somewhat marred by a certain heaviness in the handling of the foliage. ¶ Among other landscapes in Lord Normanton's collection must be mentioned a work of the finest quality by Patrick Nasmyth. This picture, measuring 27 in. by 37 in., represents a landscape with a distant view, and is painted in the Scottish artist's most careful and highly finished manner; the perspective is admirably rendered, the atmosphere full of transparency; but in this picture, like in all his works, Nasmyth shows an absolute lack of originality; he saw nature not with his own eyes, but through spectacles borrowed from Hobbema and Wynants. ¶ Returning once more to that branch of art which must remain the chief glory of the so-called

The Collection of Pictures of the Earl of Normanton

early English school, namely, the painting of portraits, we may pass over with a mere mention Opie's strong but graceless Mrs. Siddons, and one of Romney's countless studies of Lady Hamilton; this is a passionate sketch of the lovely Emma's head, in the character of Miranda, with those great brown eyes and glorious golden hair which held in bondage the hero of Trafalgar. ¶ A good example of the work of John Hoppner is to be found in the portrait of Jane, wife of Charles Agar, first earl of Normanton and sometime archbishop of Dublin, who received his earldom (an Irish one) in 1806. She is shown seated, facing to the left, with her hands loosely clasped on her lap, her right arm resting on a pedestal; she wears a simple white dress open at the neck, with long tight-fitting sleeves, and her powdered curls are bound with a white scarf; a light brown drapery hangs from the right-hand upper corner of the picture, and is brought diagonally over to the left, lending effective relief to the white dress. The face is handsome, though somewhat hard, and lacking in character with the highly-coloured clear complexion of the Irish girl. It is a graceful and pleasing portrait, and was probably painted about 1785. ¶ The bitter rivalry which existed between Hoppner and Lawrence, and which was so strangely emphasized by political factions, the prince of Wales and his friends supporting Hoppner, whilst the king and his court favoured the younger painter, had been for some sixteen years ended by the death of Hoppner, when the second earl of Normanton commissioned Sir Thomas Lawrence to paint his own and his wife's portraits. Both are magnificent examples of Lawrence's power as a colourist, and in Diana, countess of Normanton, he found a worthy model for one of his most charming and most successful efforts. This beautiful lady was a daughter of the eleventh earl of Pembroke and of his wife, Elizabeth Beauclerk, who sat to Sir Joshua Reynolds for his Una and the Lion, now also hanging at Somerley.[1] It is hardly to be wondered at that, working from such a model and under the constant supervision of so eminent a connoisseur as the collector of the Somerley treasures, Lawrence should have spared no pains in the perfecting of this portrait, and that the result should be one of his most remarkable achievements. Lady Normanton stands in a garden at the foot of some stone steps; her white muslin empire dress, cut low at the neck, is relieved by a many-coloured sash, a purple scarf falling from her right shoulder, and a yellow shawl which she carries over her left arm. The pose is easy and dignified, the carriage of the small bird-like head eminently graceful, with brilliant blue eyes and fair hair framing the exquisite colouring of the face; the beautifully rounded arms are bare, and their modelling is incomparably soft and delicate; the figure is thrown out by a warm background of landscape and sky. The picture was exhibited at the Royal Academy in 1827, less than three years before its author's death. In the same year Lawrence painted the powerful three-quarter-length portrait of the earl of Normanton, standing in a somewhat theatrical attitude against a background of heavy thunderclouds, his left arm resting on a column, over which hangs a crimson curtain; he wears a long dark frock-coat bordered with fur, and a high white stock. ¶ Sir Thomas Lawrence, second president of the Royal Academy, was the last of the great Englist portraitists; his death closes the history of that golden period of British art which reached its apogee with Gainsborough and Reynolds; when he disappeared, his followers, in their research for mere prettiness at the expense of every other quality, fell into that weak and artificial sentimentality which culminated in the art of the Victorian epoch, and from which, chiefly owing to continental and transatlantic influences, the art of this country is now at last beginning to set itself free.

[1] See THE BURLINGTON MAGAZINE, No. V, p. 217.



THREE PACKS OF ITALIAN TAROCCO CARDS WRITTEN BY THE COUNT EMILIANO DI PARRAVICINO[1]

I WILL not discuss here any question concerning the invention or the earliest use of playing cards, whether they be of Spanish or French, of Italian or German origin. Concerning these problems I must refer my readers, without repeating the old arguments on either side, to authors who have treated the subject with a competence far superior to my own. I will merely give the authorities for the benefit of those curious in these matters. Jacob Burckhardt, the illustrious historian of the Renascence, and also Merlin are in favour of an Italian origin, for in Italy alone, as early as the beginning of the thirteenth century, professional players known as *barattieri* or *ribaldi* were organized in gilds recognized by the law. Breitkopf, William Jones, W. A. Chatto and others, on the contrary, see in playing cards an Indian adaptation of chess. The Rev. E. S. Taylor adds that they were brought to Europe by the gipsies. Abel Rémusat believes them to have been invented by the Chinese, and I refrain from quoting other Frenchmen, who claim every glory for their countrymen and the invention of playing cards among the rest. Brunet y Bellet supports a Spanish origin owing to the existence as early as 1300 of prohibitions against games, which he believes to refer to games of cards. Finally S. W. Singer, in the appendix of his magnificent work on playing cards published in London in 1816, brings to bear on the problem learned letters from Alexander Buchan, J. Cock Blomhoff, and Robert Cruden. Neither do I intend to write here on the subject of games of patience, but shall restrict myself to the Italian game of tarocco, and to describing the three illuminated packs of incalculable artistic value now to be found in Lombardy. But first I must give a few necessary explanations concerning the game in order to render intelligible the description of the cards themselves. ¶ Like the game of patience, tarocco, which can undoubtedly be traced back to the thirteenth century, consists of four suits (*pali*), but bearing different names: *i.e.*, *denari* for *quadri*, *coppe* for *cuori*, *spade* for *picche*, and *bastoni* for *fiori*. To the ten pip cards and the three figure cards of king, queen and knave must be added the knight. Besides these there are twenty-one cards, known more specifically as *tarots*, which distinguish this game from all others. These tarots count as trumps, but besides these there is yet another card called the *matto* (fool) from the figure it represents, which counts in the game neither as a trump nor yet as an ordinary card, but which the holder can retain in his hand and play at will. ¶ Thus there are fourteen cards in each suit, or fifty-six common and twenty-one tarocco cards plus the fool, making a complete pack of seventy-eight. I need scarcely explain here that the four suits represent the four estates of the realm—the *spade* (swords) represent the nobility; the *coppe* (cups), shaped like a chalice, typify the ecclesiastical state; the *denari* (coins) the civil order or commercial classes; while the *bastoni* (staves) recall the shepherd's crook, and are therefore held to represent agriculture; these four suits of swords, cups, coins, and staves are represented respectively in modern playing cards by spades, hearts, diamonds, and clubs. In the same way the four colours represent the four squadrons in the ancient carrousels. I propose to dwell in greater detail on the meaning of the actual tarots. ¶ In his work, 'The Primitive Compared with the Modern World,' M. Court de Gebelin discourses at length on the game of tarocco, both as regards its origin and the

[1] Translated by Virginia M. Crawford.

allegorical significance of the cards, and also concerning fortune-telling by packs of cards.—He derives the name tarocco from THO, which in Egyptian means way or road, and from ERRO, meaning king, kingly. Thus he explains tarocco literally as 'the royal road of life,' for, if we pass in review the various states and conditions of human life, it becomes easy to interpret the various allegories of the game. ¶ The explanation suggested by Mgr. Antonio Dragoni (1814), an authority alike in dry and agreeable studies, is highly ingenious. According to him the emblematical cards of the pack being twenty-one in number represent the Egyptian doctrine, beloved of Pythagoras, of the perfect number 3 and the mystical number 7. Hence THOTH, the Mercury of the Egyptians, forms with the pack of tarots his book or picture of the creation of three classes of images which symbolized the three first ages of the world, *i.e.* the golden, the silver, the bronze; and each of these three classes is to represent in its seven divisions a greater perfection or a more profound mysticism, because this book of cards was to contain the whole sum of perfection and mysticism, a mysterious book of the highest value in the art of divination. The tarots are numbered according to their playing value in the game, and are called after the curious figures represented upon them, although we must remember that the earliest cards bore neither names nor numbers upon them. They are as follows:—

I. The bagat, from PAG, head, and GAD, fortune. In the most ancient cards it was in fact represented by a juggler the arbitrator of fortune, but to-day, by homonymy, it has been changed to a *bagatto*, cobbler.

II. The priestess, represented by Juno with peacocks, changed in the middle ages to a papessa or female pope.

III. The queen, afterwards called the empress, representing supreme civil and feminine authority.

IV. The king, known later as the emperor, the supreme civil authority.

V. The hierophant, now called the pope, representing the priesthood.

VI. Marriage, emblematical of a legal tie in times when it was necessary *concubitu prohibere vago, dare jura maritis*. The card is now known as the lovers.

VII. The car, Osiris on his triumphal car, symbol of war in the age of bronze. At this point we pass to the age of silver.

VIII. Justice, ready to abandon the earth and open the age of bronze.

IX. The hermit, or philosopher, seeking in vain, with lantern in hand, for Justice.

X. Fortune: the monkeys, dogs, and rabbits which climb up the wheel show that she takes into account neither ability nor merit.

XI. Force, tearing to pieces a lion, the symbol of the desert and all untilled soil, which no longer gives forth spontaneously in the age of silver as in the age of gold.

XII. Prudence, represented by a Mercury poised on one foot, whence the figure has been changed in modern cards to that of a man hanged.

XIII. Death: a funereal figure come down from the most remote times.

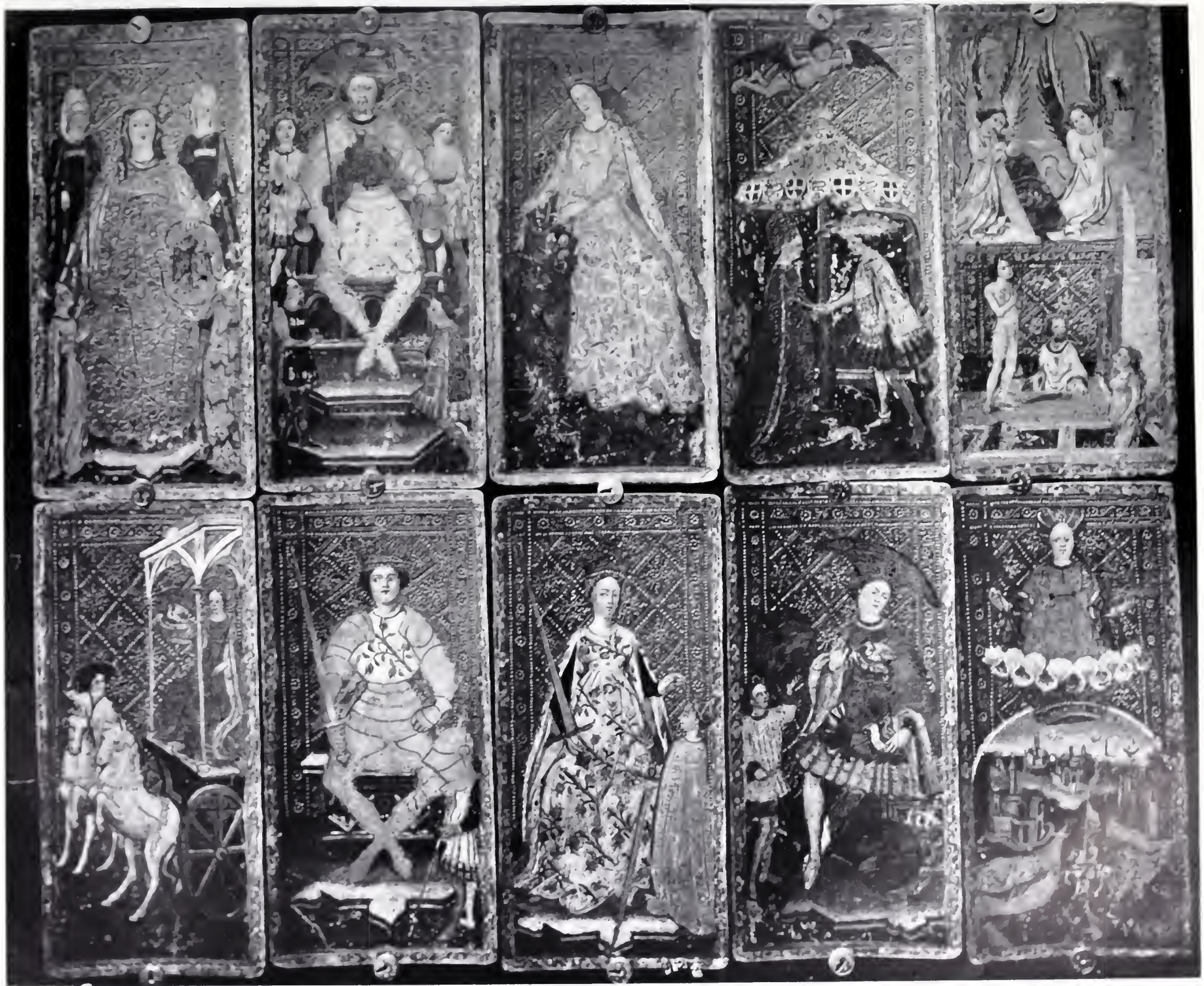
XIV. Temperance, opening the age of silver, who by mixing water and wine teaches the necessity of controlling the passions.

XV. The devil or Typhon, brother to Isis and Osiris, the genius of evil, closes the age of gold.

XVI. The castle of Plutus, a castle full of gold which sinks beneath the waves as a lesson to misers; it is now called the tower.

XVII. The stars, or the seven planets known to antiquity, and Sirius, or the star of Isis, who at the rising of the dog star sheds tears in allusion to the regeneration of nature.

XVIII. The moon, whence fall the tears of Isis which flood the Nile and irrigate the Egyptian land. Two hounds bay at the moon.



The Emperor
The King of Swords

The Force
The Queen of Swords

The Judgement
The World

TAROCCO CARDS BELONGING TO THE DUKE VISCONTI

XIX. The sun, the soul of all creation in the estimation of all nations of the world.

XX. Judgement, represented by a boy and a girl springing from the ground at the voice of Osiris, who rules matter and spirit with fire, the symbol of creation.

XXI. The world, the first figure of the age of gold. In the egg, the symbol of creation, we see Isis, with her head veiled; in the four corners stand the four seasons of the year, the eagle for the spring, the lion for summer, the ox for the autumn, and the angel for the winter, figures which have been held in modern times to be the symbols of the four evangelists.

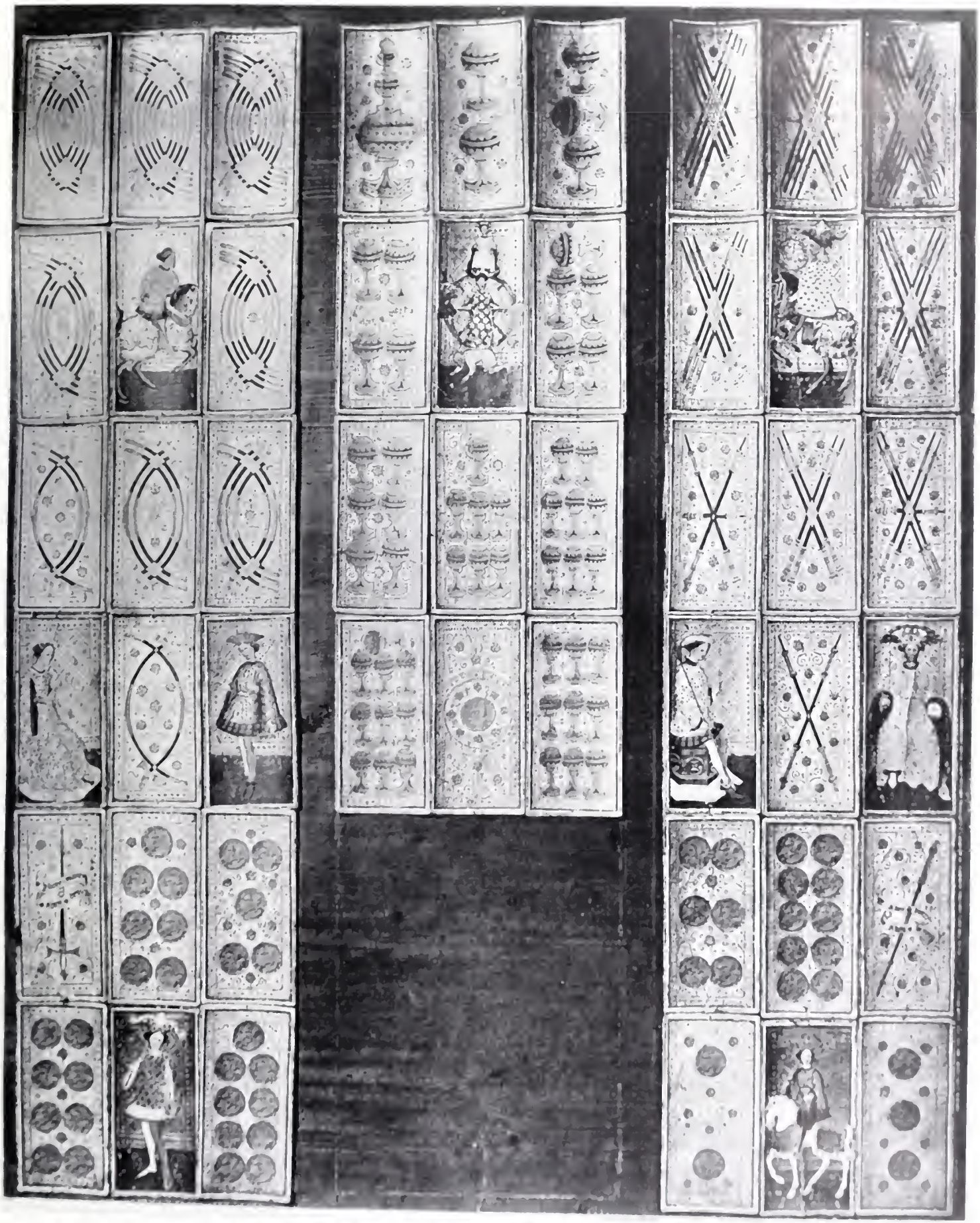
The last card is the fool, which has no number, but which completes this sacred book of THOTH, and corresponds with the Egyptian word MAT, which means beginning or perfection. The fool carries his failings in a sack on his back, and is held back by remorse in the guise of a tiger. In this case also as with the bagat, the middle ages derived a *matto*, fool, from the Egyptian MAT, with an appropriate figure. ¶ There exist in Lombardy to-day three packs of tarocco cards, of really unique workmanship. The happy possessors are: the ducal family of Visconti, of a pack of sixty-seven cards, originally belonging to Duke Filippo Maria Visconti, mentioned by Decembrio in his life of the duke (Vol. X), and executed by Marziano da Tortona early in the fifteenth century; Signor Giovanni Brambilla, of a portion of a pack numbering forty-eight cards, of which forty-one are pip cards and nine are figure cards, as may be seen in the accompanying illustration; Count Alessandro Colleoni, in joint ownership with the Carrara museum at Bergamo, of an almost complete pack once the property of Cardinal Ascanio Sforza. From this pack are missing three cards only, *i.e.* the knight of coins, the devil, and the world. ¶ The game of tarots executed for Duke Filippo Maria Visconti differs in various particulars from the packs now in use in Germany and Italy, as may be seen from the work of Breitkopf published in Leipsic in 1724. It must further be noted that the number of figure cards of each suit in this pack is five instead of four as in all others, and we sometimes find the knave duplicated and sometimes the knight, and further variations as regards the sex of other figure cards. Very probably the absence of the male knave from the suit of spades, and of other figures from other suits, is due to the fact that the cards in question have been lost. ¶ According to the game as it is played to-day, and counting the four amazons over and above each suit, there would be in all fifteen cards missing from this mediaeval pack. But it is impossible to verify those that are missing with any certainty, more especially when we remember the variations that exist between the figures on these cards and those of other packs. ¶ I will now give a summary of the description given by Count Cicognara in his work on chalcography of the Visconti pack, it being of all the packs in existence the most ancient and the most historically authentic, and from personal inspection I can testify to the accuracy of the description. ¶ The second tarot represents religion or faith. A matron, represented full face, is seated, robed in cloth of gold and ermine, holding in her right hand a chalice above which is the sacred host, and in her left a crucifix. The remains of an inscription at her feet justify us in believing it to be the name of the painter, Marziano da Tortona. ¶ The third tarot, the empress, represents a matronly figure crowned and robed in gold and ermine, seated with a sceptre in her right hand and the imperial coat of arms in her left. She is accompanied by four maids of honour, variously clothed, but each only half the size of the empress. On the mantle of the right-hand maid may be read in golden lettering *Deus propicio Imperatori*. ¶ The fourth card represents the emperor, a male figure seated on a

Three Packs of Italian Tarocco Cards

throne and clothed in a suit of armour, wearing a large plumed hat, with turned-up brim on which is painted in black the imperial eagle. He holds his sceptre in his right hand and the golden orb in his left, and round him are four little pages. On the doublet of the lower page on the right is inscribed the motto *A Bon Droit*, words which form part of the Visconti coat of arms. ¶ The sixth card is love, a cupid with eyes blindfolded, who in his flight discharges two burning darts above the husband and wife. The male figure represents Duke Filippo Maria, whom he resembles in feature, with a large wide-brimmed hat on which is inscribed the usual device *A Bon Droit.* The female figure should represent his first wife Beatrice di Tenda, the widow of Faccino Cane. On the ceiling of the pavilion is inscribed the word *Amor* in letters of gold, and we may assume that the second word *mio* is supposed to be hidden by the fold of the curtain. The surrounding border is entirely composed of small emblazoned shields, alternating the Visconti arms with those of Pavia. The only inaccuracy to be noted is in the figure of Filippo Maria, who is represented with fair locks instead of the black hair ascribed to him by the contemporary historian Decembrio. But possibly this was in accordance with the custom of the times, for all the figures of this pack, whether male or female, are painted with bright gold hair, and even the beard of the old man who represents the king of hearts is of the same shade. And this similarity of treatment is an argument in support of the authenticity of the cards as identical with those painted for Filippo Maria, quite apart from the uninterrupted possession of the pack by the house of Visconti. ¶ The seventh card, the car, represents a matron, possibly the same Duchess Beatrice robed as before, seated in the chariot with a sceptre in her left hand, and in her right the armorial dove of the Visconti. ¶ The eleventh, Force, a woman tearing open the jaws of a lion. This figure, instead of having her head covered by a wide-brimmed hat, as in all the other tarots, wears a large gold crown and has long fair hair floating in the wind. Her ample robes are of silver brocade lined with ermine. ¶ The thirteenth card represents Death on a black horse, his forehead bound with a white fillet with floating ends, galloping over a huddled group of persons among whom may be distinguished a pope, a cardinal, etc., for in mediaeval days artists were all penetrated by the words of Horace :

> Pallida mors aequo pulsat pede
> Pauperum tabernas regumque turres,

as may be seen in the frescoes of Orcagna in the Campo Santo of Pisa, in those of Giotto in the Arena chapel at Padua, and in the carved pulpits by Niccolô Pisano. ¶ On the fourteenth card, Hope, we find the crowned figure of a woman in profile with her hands joined in prayer and her eyes fixed upon a ray of light. From her right arm hangs a cord to which an anchor is attached. At the feet of Hope crouches an old man on hands and knees with a rope round his neck and with the words *Juda traditor* written in white letters on his purple garment. It is worthy of note that in all other packs of tarots we invariably find a figure of Temperance, and never that of Hope. Possibly the latter has been substituted for the former, but bearing in mind the figure of Judas with the rope round his neck it seems more probable that the card corresponds with the twelfth tarot of the man hanged. ¶ Another tarot represents Charity, a crowned and seated female figure, richly draped in gold brocade, with an ermine cloak, holding in her right hand a vase within which burns a small flame, and with her left supporting a nude child which she is feeding at her left breast. At her feet appears an aged king with upturned face. It is impossible to say to what number this card corresponds, but the design may be taken to show that



Lower Cards and Trumps from Book 1. The Knight of Swords. The Queen of Swords. The Queen of Coins. The Knight of Cups. The Ace of Swords. The King of Coins. The Emperor. The Lovers. The Ace of Coins. The Ace of Cups. The Hanged Man. The Fool.

TAROCCO CARDS BELONGING TO MONSIEUR GRINGONEUR

in olden times people preferred figures symbolical of the theological, rather than, as later, of the cardinal virtues. ¶ In the twentieth card, Judgement, two angels upon clouds announce the resurrection of the dead. High up in the sky may be read the words in letters of gold, *Surgite ad judicium;* below may be seen open tombs out of which appear persons of varying age and sex. The same emblems were used in the middle ages in the various systems and mythologies to express objects differing widely from each other. ¶ On the twenty-first card, the World, we find the half-length figure of a matron richly attired, but with head uncovered, with a trumpet by her side in her right hand, and a golden wreath in her left. Over her is suspended a large golden diadem which terminates above in a kind of twisted ornamentation of many colours. Below appears a grand arch, and below this again the sea with ships afloat, and a river upon which is a boat manned by sailors. On the banks are a warrior on horseback on one side and a fisherman on the other. The background is made up of hills, towers, and castles, surrounded with streams, fields, houses, meadows, and what not. ¶ According to the established order of the game as played in ancient times, and according to the explanations of Cattaneo, the following tarots are missing from the pack : the bagat (I), the pope (V), Justice (VIII), the hermit (IX), Fortune (X), Temperance (XIV), the devil (XV), the tower, or house of God (XVI), the stars (XVII), the moon (XVIII), the sun (XIX), the fool, two figure cards, and finally the three of coins, making fifteen cards in all. That it was originally complete is certain, and equally certain that a work of so much value and elegance could not have escaped the avidity and rapacity of collectors, as Count Leopoldo Cicognara truly remarks in his work on chalcography already quoted, not to mention the many vicissitudes to which a pack of cards is inevitably exposed. It differs in many respects from all others, for the artist, Marziano da Tortona, was a man of learning as well as a painter, who aspired to create, and was not content to be bound down by the methods of others. In proof of his originality we may refer to the pip cards of coins, which are entirely of gold, and bear as their emblem the heraldic dove of the figure cards, while on the lower cards are invariably represented the largest gold coins of Duke Filippo Maria (published by Argelati, Vol. I, table XV, number XXIX), reproduced in pairs with their obverse side. The ace, however, and the two of coins, in which the pips are of larger size, are painted with a groundwork of silver on which is depicted in ultramarine the viper of the Visconti. Having personally examined the pack, I have not the smallest hesitation in saying that it is the one referred to by Decembrio (Ital. Script. Vita de Philippo Maria Vicecom. Vol. XX, c. LXI) in the following words : 'Variis etiam ludendi modis ab adolescentia usus est Philippus M. : nam modo pila se exercebat, nunc folliculo, plerumque eo ludi genere, qui depictus sit, in quo praecipue oblectatus est, adeo ut integrum earum ludum mille et quingentis aureis emerit, auctore vel in primis Martiano Tordonensi, eius secretario qui Deorum imagines subiectasque his animalium figuras, et avium miro ingenio summaque industria perfecit.' ¶ The 1,500 gold ducats are the exact equivalent of 18,180 lire or francs, or £727, which in those days of great scarcity of gold would be worth, according to the historian, C. Cantù, at least six times as much, or let us say, roughly, 120,000 francs. Nor can it be said that their actual value in Italy to-day is any smaller, for Signor Brambilla refused 30,000 francs offered him for his pack of only forty-eight cards by Signor Baslini, a Milanese antiquary, well known throughout Europe, and more especially in Paris in the days of Napoleon III, who frequently consulted him concerning his artistic purchases. No

offers of purchase have ever been made to the ducal family of Visconti, and it was as a special favour, granted only after much entreaty, that I have been allowed to describe the cards in THE BURLINGTON MAGAZINE. It is a favour for which my thanks are due, the cards not having been shown to anyone for many years. Finally, a relative of my own, Count Colleoni, has refused 50,000 francs offered him by Count Roncalli of Bergamo, although his pack of tarots is by no means complete, twenty-nine cards being missing. ¶ How this came about may be worth the telling. The count kept his pack in such jealous custody that only a few of his relations were allowed to see them. One day his friend Count Baglioni, to whom he showed them, persuaded him to exhibit them in his house. Then, bringing for his inspection a portrait by Galgario of a Countess Colleoni his ancestress, and other objects of art that had once belonged to his family, he persuaded him by degrees to make the exchange with twelve figure and fourteen pip cards, in all twenty-six cards of the pack. Three cards, as I have already stated, had long been missing. Count Colleoni still bitterly regrets the exchange proposed to him by his friend, and repeats the proverb, 'Heaven preserve me from my friends!' Nor, in spite of all his efforts, has he ever been able to possess himself of them again. ¶ Now these twenty-eight cards at the death of Count Baglioni passed by his will to the Carrara gallery at Bergamo. This is the story as to how they got there. No other public collections in Italy possess any except the Correr gallery at Venice, and it only owns four or five pip cards and no figure cards, and these are of far less value than those in the possession of the three families I have mentioned. ¶ The figure cards in these three packs are of exceedingly beautiful and delicate workmanship upon a background of gold, while the background of the pip cards is of silver, except that of certain cards already described belonging to the Visconti pack. The painter, Marziano da Tortona, lived at the court of Duke Filippo Maria, and acted as his secretary during the early part of the fifteenth century. The celebrated Antonio Cicognara, a Ferrarese painter who illuminated the beautiful choir books in the cathedral of Cremona, is the designer of the cards in the possession of Count Colleoni, which, like those in the Visconti family, have passed uninterruptedly by inheritance through several centuries. The annals of Cremona written by Domenico Bordigallo contain the following reference: '1484. In this year our townsman, Antonio di Cicognara, a most skilful painter of pictures and an admirable miniaturist, designed and illuminated a magnificent pack of cards called tarots, which have been seen by me, and made a present of them to the most reverend and illustrious Lord Ascanio M. Sforza, cardinal of holy church, bishop of Pavia and Novara, at one time dean of our cathedral, and now commendatory of the canons of St. Gregory, also of the cathedral, and son of the most illustrious and excellent Francesco Sforza and the Lady Bianca Visconti, born here in Cremona. The same artist illuminated other packs for the two sisters of the said cardinal, nuns of the Augustinian convent founded in this town by the aforesaid Madonna Bianca.' ¶ From this passage we may infer that the pack belonging to Signor Brambilla, and acquired by an uncle of his in Venice at the beginning of the last century, is one of those painted by Cicognara, as it also bears the device of the Visconti, and closely resembles in design and execution that of Count Colleoni. ¶ Probably in the suppression and pillaging of convents which took place in the ensuing centuries, these cards which belonged to the Sforza nuns passed through many hands before they turned up at Venice in the possession of those antiquaries from whom Signor Brambilla purchased his pack. The Colleoni and Brambilla cards measure 17 centimetres by 7, while on the other hand those of the Visconti family measure

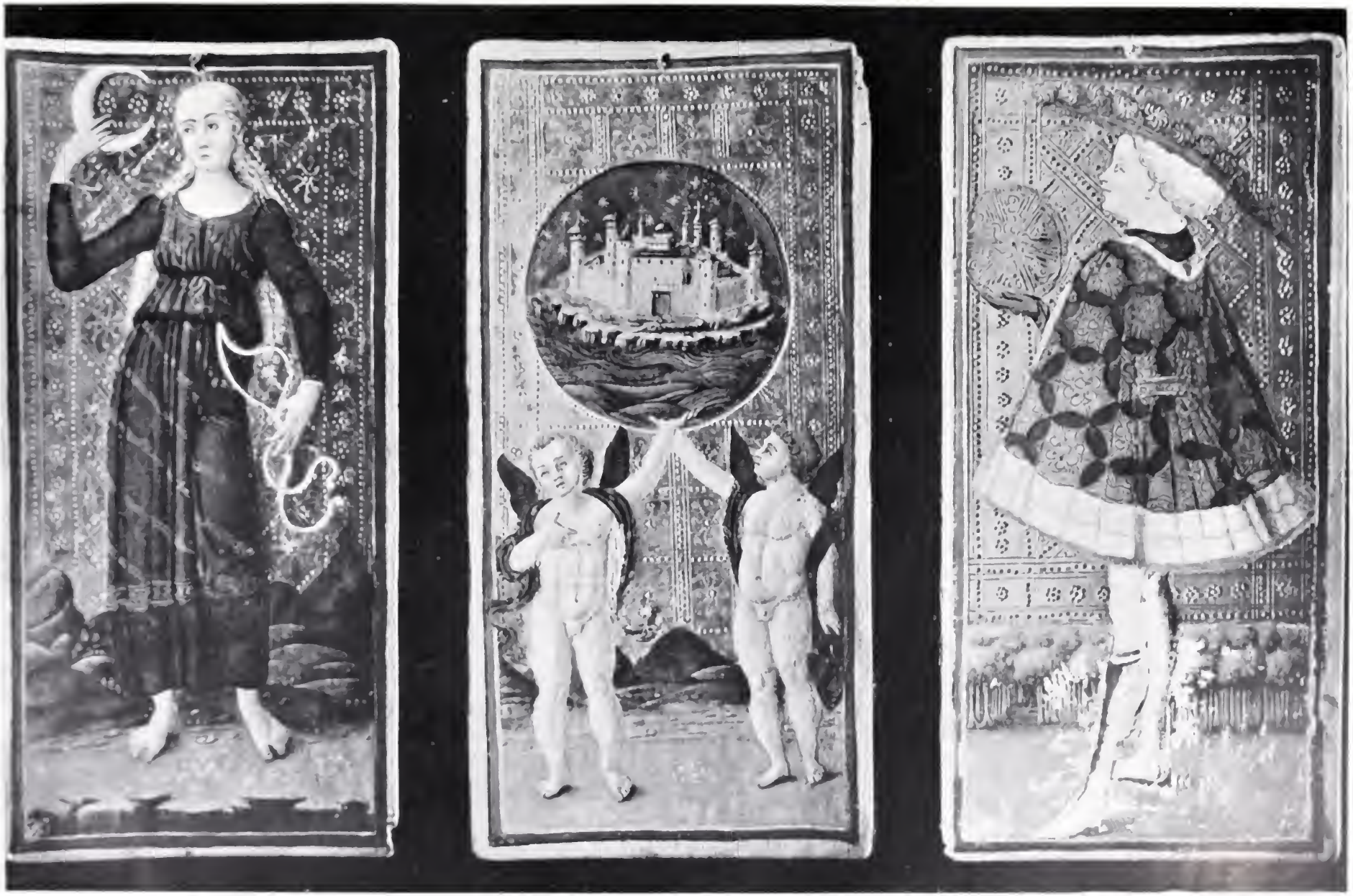


The Knight of Cups | The King of Swords | The Queen of Cups



The Lovers | The Death | The Devil

TAROCCO CARDS FROM THE PACK OF CARDINAL ASCANIO SFORZA IN THE POSSESSION OF THE COUNT ALESSANDRO COLLEONI



Fortune

Virtue (Castle
sometimes The Tower)

Time

TAPESTRY-PANEL FROM THE PALACE OF CARDINAL ASCANIO SFORZA, NOW IN THE CARRARA MUSEUM AT BERGAMO

19 centimetres by 9. The figures bear all the characteristics of the Paduan school as depicted by Andrea Mantegna, by Campagnola and others. Several cards bear emblems of the house of Visconti, *A Bon Droit* and *Amor myo*, as we have already seen, and Signor Brambilla's ace of swords bears the motto *Phote mantenir* (?), which we here come across for the first time. Although I have made careful investigations I have not been able to find any authentic explanation of these words, but I think they should be translated, *Il faut maintenir*. Although the accompanying illustrations are far from giving an adequate representation of the cards, since their main beauty lies in their colouring, which cannot be reproduced by photography, nevertheless from their drawing and composition every lover of art can realize something of their delicacy and beauty. For those who may wish to study more fully the many and various artists of this particular branch of the miniaturist's art which flourished under the Este family at Ferrara, I would recommend the article by Adolfo Venturi in the 'Rivista Storica di Torino,' and those by the Marquis Campori in the 'Atti delle Deputazioni di Storia-patria per le provincie Modenesi e Parmensi.' ¶ I will only add, since I have mentioned Mantegna, that the study of embossed tarots attributed to Mantegna, although as a matter of fact Mantegna seems to have had no connexion with them, is no less necessary for connoisseurs than that of illuminated tarots. For the study of embossed cards is essential to a full knowledge of the earliest examples of printing and engraving, as Signor G. Fumagalli, the director of the Brera library, so rightly observes. I am indebted to him for various information concerning the illumination of cards, and no less to the three owners of the existing games of tarots, for having kindly allowed me to photograph their packs, and for having furnished me with the necessary details for the writing of this article.

Three Packs of Italian Tarocco Cards

THE EARLY PAINTERS OF THE NETHERLANDS AS ILLUSTRATED BY THE BRUGES EXHIBITION OF 1902

WRITTEN BY W. H. JAMES WEALE

ARTICLE VI.—(*Conclusion*)

AMONG the paintings lent to the exhibition the authorship of which no one has as yet been able to discover is the very pleasing composition (147) reproduced on the opposite page. It is evidently the work of the same hand that painted the Consecration of St. Thomas of Canterbury (8) over a probably unfinished picture of John van Eyck's, dated 1421, in the collection of the duke of Devonshire at Chatsworth, where this panel is also preserved. Its author was, I believe, a Netherlander who settled in England, or perhaps an English artist who had studied in the Low Countries and visited Italy, and was working at the commencement of the sixteenth century in or for some English Benedictine monastery. It is evidently the first or second panel of a series of episodes in the life of a Benedictine saint. The youth is here represented leaving home, notwithstanding the tears of his mother. His father is apparently commending him to the care of an archbishop; two other mitred prelates and a number of monks are waiting for them to take their departure. The view on the right is shut in by a stately palace of early Renascence style. In the background are two vessels anchored close to the quay-side, where the monks are standing in two rows, between which the bishops and the youthful saint are going to take ship. ¶ The Antwerp painters were fairly well represented at Bruges: the master of the Lierre Marriage of the Blessed Virgin, probably De Beer, by Sir F. Cook's St. Katherine and the Philosophers, exhibited at the New gallery in 1899-1900; Quentin Metsys by two remarkable works lent by Prince Liechtenstein: a half-length portrait of a canon in fur-lined cassock and lawn surplice, wearing a biretta, and with his almuce over his left arm (190)—a masterpiece formerly in England, which it ought never to have been allowed to leave; the other work was a Calvary picture (198), a later replica of which in the National gallery is there ascribed by error to Joachim Patenir; the earliest and finest example of this composition occupies the centre panel of a large triptych in the Mayer-Van den Bergh collection at Antwerp. Besides these were two charming, delicately painted panels (371) with three-quarter length figures of St. John the Evangelist and St. Agnes, formerly attributed to Memlinc, since 1895 in the possession of Mr. Carstanjen of Berlin. A powerfully painted profile head of an old man (351), signed and dated 1513, lent by Madame André, accepted by Dr. Friedländer as genuine, did not appear to me to be above suspicion; certainly this repulsive figure is not the portrait of Cosmo dei Medici. Dürer's friend, the Antwerp landscape painter Joachim Patenir, was represented by a number of pictures; two of these, belonging to Mr. R. von Kaufmann of Berlin—a triptych (199) with the Holy Family resting on the way to Egypt in the centre, and SS. John the Baptist and Cornelius on the shutters; and the charming little landscape (200) reproduced on page 255—agree well with the Baptism of Christ in the gallery at Vienna, which bears the signature OPVS IOACHIM D PATINIER; in none of these have I discovered the canting mark of the painter which van Mander says he always introduced in his landscapes, but it does occur in two of the paintings in the Prado museum at Madrid, which in the inventories of pic-





PIETA, BY AN UNKNOWN MASTER; IN THE COLLECTION OF BARON A. D'ALFENAS



THE HOLY FAMILY RESTING ON THE WAY TO EGYPT, BY JOACHIM PATENIR; IN THE COLLECTION OF [illegible]

tures received at the Escurial in 1571 and 1574 are entered as being by master Joachim. The paintings in which I have found it are, I believe, not by Joachim, who died in 1524, but by Henry Patenir, admitted as free-master into the gild of St. Luke in 1535, and the landscapes in these are far more fantastic. This master was often copied, amongst others by Cornelius Metsys (free-master in 1531), the painter of a mountainous landscape with a figure of St. Jerome meditating in the foreground (205), belonging to Mr. E. De Brabandere of Thorout. Two other landscapes with figures of St. Jerome doing penance (203, 204) were good examples of this class of pictures. ¶ Among the portraits were several by three contemporary masters: John Gossart of Maubeuge (d. 1533), Bernard van Orley of Brussels (d. 1542), and John Mostaert of Haarlem (d. 1556), who were all three employed by Margaret of Austria. Their works are constantly misnamed, but their distinctive characteristics are getting to be better known owing to the opportunities for intercomparison afforded of late years. We reproduce on page 259 the only work exhibited (370) which can with certainty be assigned to Gossart. This panel, which belongs to the museum of Tournay, was painted for John Carondelet, second son of the chancellor of Burgundy, who, born in 1469, was successively canon of St. Peter's at Anderlecht, dean of Besançon, and provost of St. Donatian at Bruges. As the picture represents St. Donatian, it was no doubt painted shortly after November 20, 1520, when Carondelet became provost of the church at Bruges of which that saint was the patron. The bust of the saint is represented turned to the left, the face seen in three-quarters; he is vested in a cope of cloth of gold brocade fastened by a morse of unusual form, adorned with a representation of the Annunciation and two full-length figures of saints in rich tabernacle work. He holds an archiepiscopal cross in his right hand, and in his left carries a wheel on which are set five lighted candles, the emblem by which he is distinguished. The background, as is often the case in Gossart's smaller pictures, is formed by a framed panel. Carondelet, created archbishop of Palermo in 1520, died in 1544, and was buried at Bruges, where his tomb, adorned with his recumbent effigy, may still be seen. There is a portrait of him by Gossart on one leaf of a diptych in the Louvre, painted in 1517. The authorship of a charming half-length portrait of a lady (221) represented as St. Mary Magdalene was much discussed. She wears a white satin dress over a scarlet bodice embroidered with pearls to which is pinned a jewelled cross attached to a gold chain. She is removing the cover from a vase of perfume in her left hand. In the upper dexter corner of the panel is a Y ensigned with a royal crown; this is supposed by the owner, M. L. Cardon of Brussels, to be a portrait of Isabella, sister of Charles V, and to have been painted shortly before her marriage in 1514 to Christian II of Denmark, but this is not yet established beyond doubt.[1] The portrait of a nobleman dressed in the Italian fashion and wearing a hat adorned with a medallion bearing the briquet of Burgundy (161) represents the same person as a portrait in the Amsterdam museum attributed to Luke, son of James of Leyden, and called Philip of Burgundy, admiral of Flanders, an identification which appears open to doubt. Bernard van Orley was represented by a portrait of Margaret of Austria (224), lent by M. Kleinberger of Paris; of this several copies exist; one inferior to this, in the van Ertborn collection. ¶ John Mostaert, of Haarlem, is a master to whom Dr. Waagen was in the habit of attributing paintings executed in the first forty years of the sixteenth century that he felt a difficulty in assigning to any known master. The researches of Scheibler, Friedländer, Hulin,

[1] This princess, born July 18, 1501, was married August 12, 1514, and died January 19, 1526.

Benoit, Dimier, and Glück have ended oddly enough by proving that none of these attributed pictures are by him, and also by grouping together a number of works, some of which are now generally admitted to be by him, others being looked on as doubtful. A very characteristic work of this master lent by the Brussels museum (340) is reproduced on page 261; it represents a donor turned to the right saying his rosary behind a parapet. His hands, covered with pearl-grey gloves, rest on a cushion with the initials A and C, doubtless his own and his wife's, embroidered at the corners. In the half-distance of the landscape background are small figures of the Sibyl and the Emperor Augustus, whose attention she is directing to the appearance in the sky of the Blessed Virgin and Child. The left foreground is occupied by a tower, from the balcony and summit of which several persons are gazing at the vision. To the capital of a pillar is suspended an escutcheon *gules*, a lion *or* armed and langued *azure* Van der Goulster. Another portrait of this donor, with small figures representing the conversion of St. Hubert, is in the Roscoe collection at the Royal Institution, Liverpool, where it is assigned to Luke of Leyden. The altarpiece (270) with subjects from the Passion and a kneeling figure of Albert van Adrichem protected by St. Bavo and St. Katherine, formerly belonging to Count d' Oultremont of Warfusée, and now in the Brussels museum, is attributed by some to Mostaert, by others to John Joosten of Haarlem, the painter of the altarpiece at Calcar. A head of Christ crowned with thorns (338), lent by Mr. H. Willett, is evidently copied from this picture. A bust of a man turned to the left, the face seen in three-quarters (257), not entirely free from overpainting, was the only genuine work of Luke of Leyden. ¶ Peter, son of John Pourbus of Gouda, a man of remarkable talent, who settled in Bruges, was represented by two portraits of a citizen and his wife (299, 300), with interesting views of old Bruges in the background, 1551; by a triptych (301) with portraits of the donors and their patron saints on the shutters, and Our Lady of Seven Dolours in the centre, 1556; and by the portraits of thirty-one members of the confraternity of the Holy Blood, on the shutters of a triptych, 1556 (302). Pourbus was a great admirer of Memlinc's and Gerard David's works, and he and the Claeissens, many of whose paintings are still to be seen at Bruges, were not unworthy followers of their glorious predecessors whose traditions they carried on until the second decade of the seventeenth century, when art died out at Bruges. ¶ I must say a few words as to a painting of the Holy Women mourning the dead Christ (32), reproduced on page 255, the authorship of which was much discussed at Bruges. Its owner, Baron Albenas, who inherited it from the well-known collector, M. Renouvier of Montpellier, attributed it to Antonello of Messina, and thinks it is the picture which formerly adorned the sacristy of the chapel of the confraternity of the Most Holy Trinity at Venice, where it still hung in 1674, between which and 1733 it disappeared. On the other hand M. G. Hulin assigns it to the school of Avignon, while Dr. Friedländer hesitates, but is inclined to look on it as French. In spite of the bad drawing of the figure of Christ, this picture is one of the most impressive representations of the subject I have ever seen. The figures or the three Marys, drawn with severe simplicity, and the colour of their draperies, dark blue and dull red, are quite Bellinesque; the aged donor, too, kneeling near the open tomb on the left, has a Venetian appearance. On the other hand, the town with its long wall stretching right across the background, the ruined castle, and the gothic cathedral, with its spire-crowned west tower and lofty choir connected by the low unfinished nave, are certainly French. The authorship of this most interesting work is decidedly an enigma.



ON ORIENTAL CARPETS

ARTICLE V—ANIMAL LIFE IN DECORATION

IT has not been found possible to fix definitely on any precise period as that during which representations of animal life were first introduced into oriental art and notably into the patterns of oriental carpets. They do not appear to have had any places in the designs found painted on the walls and floors of Babylonian buildings, which are of the geometrical character that distinguishes the rugs and hangings that decorate the tents of the nomad tribes of Mesopotamia to-day. We know, however, that on the woollen rugs and tapestries of Persian origin, used on state occasions and at banquets in Egypt as far back as 600 B.C., were depicted in embroidery accurate representations of birds and animals; and there is great reason to believe that in the textiles as well as in the mural paintings that adorned the palaces of the Egyptian Pharaohs at an infinitely earlier date were depicted either in embroidery or in gobelins (to use the word as a generic term) the figures not merely of flowers, birds and animals, but also of human beings. ¶ But there is no doubt that for several centuries after the dawn of Islam the tendency gained ground, as the religion of Mohammed spread and took hold on fresh peoples, to eliminate from textiles and other forms of decorative art the representation of all forms of animal life. The peoples who in their pre-moslem existence may have employed these figures in their designs ceased, of course, to make use of them immediately on their conversion to the new faith. Nor is it difficult to believe that in many cases, each case embracing an entire community, converts possessing carpets or tapestries or other hangings in whose design the now forbidden figures had been included would hasten in the first flush of their new-born fanaticism to destroy these articles rather than remain in possession of prohibited objects, and so appear unsubmissive to their founder's ordinances. In the Hedjaz itself, in the desert oases round about the Mecca district where the Koreish and other tribes had from time immemorial fought for, and obtained, and held, and lost again the guardianship of the mysterious Caaba, such textile fabrics as existed seem to have been of the coarsest and the crudest character. Cloths there were of goats' and of camels' hair, and primitive felt-like material, made from the coarser parts of the sheep's fleece, but for the rest even the finer materials for clothing were imported from the coast for the use of these affluent tribes, and came from beyond seas. The peoples of the Hedjaz then, though, of course, they destroyed their many idols, had but little else in their houses that they must put aside when the fever of the new religion took hold of them. But in other lands, and as Islam spread, it is almost certain that a general holocaust was made of such textiles, carpets, tapestries, or what not as were now unfitting, wherever they existed, and that in a very few generations, ignorance and religious prejudice aiding, the memory even that such figures had ever been employed had faded and grown dim, and finally had passed into the limbo of things forgotten. ¶ At what date, then, was the revival, and what brought it about? That it was not antecedent to the first crusades appears to be proved, that it was at some time during the hundred and odd years that covered the period of the crusades seems probable, and that it was brought about indirectly by the crusading movement appears to leave no room for doubt. The constant communications between the Christian and the Moslem camps, communications that resulted often, in the case of captives, in an association more or less close that lasted for considerable periods, the constant inter-

communication of ideas and the exchange of the teaching of practical knowledge so eagerly sought after in that primitive but progressive age, alike by one side and the other—all these served to give to Europe something of the greater lore and brighter civilization of the east, while at the same time the orientals became unconsciously permeated with something of the western spirit, and with a sense of western monkish art. It should perhaps be said that in this exchange Europe gained more than she gave. Had it been alone the knowledge of medicines and the art of working in steel Europe's debt to the orient would have been heavy. This, however, is by the way. It is, then, not too much to say that the re-introduction of figures into the textile fabrics of the east, notably, of course, the carpets and tapestries which are the subjects of these papers, was indirectly due to the influence of western monks. Sometimes Saracens as prisoners worked under monkish masters, and wrought into their designs, *nolens volens*, images which, when later, and released, they returned to Beyrout or Damascus, they did not forget. Sometimes monks, or those among the knights and squires themselves whose inclinations tended in any way towards refinement, worked in captivity for their Saracen conquerors while awaiting ransom, and the spirit of the age impelled them to introduce into the designs placed before them in that new art of weaving, in which their jailors instructed them, pictorial representations of the saints. This first step once taken the rest became easy. The Saracens, accustomed to find scattered all over the country, either in chapels hastily abandoned, or on tombs, or in draperies captured in Christian camps, or on the shields and blazons of Christian prisoners, as well as in the work of these prisoners while in captivity, innumerable representations of the human form and of strange heraldic beasts, naturally lost their childish reverence for the prohibition of the prophet against the depicting of animal life, and having keen eyes for the beautiful and for the poetry of the picturesque, began themselves to introduce similar representations into their own ornamental designs. And, inasmuch as with a people rendered by circumstances more or less nomadic, whatsoever works of artistic ornamentation they possessed must of necessity be easily transportable, it was only natural that these innovations should find their fitting place in the carpets and the tapestries that decorated the Saracen pavilions. As time went on the Saracen influence being paramount spread far and wide—to Cairo and to Bagdad, where it speedily became supreme and remained so until Timur or Tamerline, who had already overrun Persia, conquered Bagdad in 1395, invaded India three years later, and thence spread his empire, which now included the greater portion of central Asia and Egypt, over Asia Minor and Syria. In all these countries, though in less degree in India than in any other, the influence of Saracenic supremacy had till then been strong. Thenceforth it struggled for mastery with the Mongol influence, with which in a comparatively brief time it became indissolubly blended. Thus, comparatively early in the fifteenth century, we find that in the textile arts of China (in some slight measure), of India, of Persia, of Syria, Egypt and Bagdad, the peculiar characteristics of each of these countries had not merely become weaker but had become merged with some portion, imperfectly transmitted, of the characteristics of the others. Thus, for instance, in Bagdad work would be found represented dragons which were the special peculiarity of China, hunting lions which were purely Persian, while, in conjunction with those figures and with the forms of men, horses and elephants would be found in slightly altered fashion, so as to harmonize with the general character of the scheme those geometrical and symbolical delineations which belong to the nomad and the Hindu schools.

A NOTE ON RECENT CRITICISM OF THE ART OF SASSETTA

WRITTEN BY LANGTON DOUGLAS

IT was a happy accident that led me many years ago to begin the study of the art of that 'forgotten painter' upon whose achievement I was destined to write the first monograph, and who in the course of six months has occupied so large a space in the pages of this magazine. In the early stages of the preparation of my book on Fra Angelico, I heard that there was a picture by the Dominican master, an Adoration of the Magi, in the Saraceni collection.[1] Having taken the train to Siena, I sought and gained permission to visit that interesting collection, only to find that the small panel I had come to see was not by Fra Angelico, but by some Sienese artist of the quattrocento then unknown to me. Curious to discover its author, I went at once to the Siena gallery, and there I found evidence which led me without any hesitation to the conclusion that this beautiful little work was by Stefano di Giovanni, called Sassetta. From that day I was a student of Sassetta's art.[2] ¶My second discovery in regard to Sassetta was similarly fortuitous. I was turning over some of Messrs. Braun's photographs when I came across a reproduction of The Mystic Marriage of St. Francis at Chantilly, which up to that time had been always regarded as a work of Sano di Pietro. Having no previous knowledge of the picture, I recognized at the first glance that it was a work of the Sienese master I had been studying. To me it seemed as impossible to accept it for a Sano di Pietro as to mistake a yellow chrysanthemum for a dandelion. . . .

It is hopeful for the future of scientific criticism of Italian painting that the number of questions upon which all serious students are agreed is slowly but steadily increasing. We cannot, in this world at least, look forward to any millennium when there will be no quarrels amongst connoisseurs. But it is a genuine pleasure to all save those who prize such knowledge as they possess because of its rarity—and are out of conceit with it when it becomes common property —to see old differences vanishing. By relinquishing altogether several positions which he found to be untenable, Mr. Berenson has set us all a good example. In his recent articles in this magazine he has made it clear that, on many important questions, he has lately adopted the views of his more serious and sympathetic critics. That in some cases he has arrived at his conclusions independently, travelling by a different route from the rest of us, only enhances their value. ¶For example, in his 'Florentine Painters' Mr. Berenson declared that 'the essential in the art of painting is somehow to stimulate our consciousness of tactile values.'[1] Some of us protested against the artistic sectarianism of such a pronouncement, and deprecated its author's 'attempt to exalt one essential truth out of the decorator's whole corpus of fundamental dogma at the expense of all the rest.'[2] We now find Mr. Berenson, purged of his former heresy, frankly admitting that there have been great schools of painting which have regarded the 'rendering of tactile values' as of secondary importance.[3] ¶Again, Mr. Berenson maintained in his 'Central Italian Painters' that the Sienese masters

[1] This collection now belongs to Count Fabio Chigi, the heir of the last representative of the Saraceni.

[2] In my 'Fra Angelico,' published some years afterwards, I discussed this picture. See 'Fra Angelico,' London, G. Bell and Sons, 1900, p. 179.

[1] Berenson, 'Florentine Painters,' Putnam, New York and London, 1898, p. 5.

[2] Douglas, 'Fra Angelico,' p. 96.

[3] Berenson, 'A Sienese Painter of the Franciscan Legend,' I, in THE BURLINGTON MAGAZINE for September-October 1903, pp. 13, 19-32.

were, for the most part, mere illustrators,[1] and that 'the school of Siena fails to rank amongst the great schools of art because its painters never devoted themselves with the needed zeal to form and movement.'[2] In the same book he denied that even the greatest Sienese master of the quattrocento attained to 'real art,'[3] putting him on the same level as, in those days, he placed Alesso Baldovinetti, of whom he said that 'no trace of purely artistic feeling or interest could be discerned' in any of his remaining works.[4] Now he maintains that the Sienese excelled all other early Italian schools in communicating values of movement.[5] He admits the justifiableness of their decorative ideal, and places one of their fifteenth-century masters above the greatest of his contemporaries, above Masolino[6] and Gentile da Fabriano. ¶ Six years ago, too, Mr. Berenson denied Sassetta a place in his list of 'Central Italian Painters.' He did not think him worthy to stand side by side with such third-rate artists as Bernardino di Mariotto, Francesco Zaganelli and Giannicolo Manni. He thought Stefano di Giovanni of less importance than his follower Sano, and gave, as we have seen, his best work, The Mystic Marriage of St. Francis, to that pupil.[7] Moreover, he would not allow that one of the great artists of Siena owned Sassetta as his master. Now he asserts that Stefano 'was not only one of the few masters in Europe of imaginative design, but one of the most important painters at Siena during the second quarter of the fifteenth century,' and maintains that 'nearly all the later painters of Siena were his offspring.'[8] He also accepts The Mystic Marriage of St. Francis as a work of Sassetta. ¶ Nor has Mr. Berenson only changed his opinions on certain specific points; his recent articles show that he has modified his whole method. To those of us who held that, formerly, in attempting to arrive at the date and authorship of a picture, he was prone to exaggerate the importance of one kind of evidence and to base his conclusions almost entirely upon that, it is gratifying to note that of late he has given more attention than he was wont to do to documentary testimony and to evidence derived from a study of architectural backgrounds. . . .

Seeing that Mr. Berenson has renounced so many of his former opinions, it seems ungracious, if not ungenerous, to allude to the few minor questions upon which the conclusions recorded in his recent articles on Sassetta seem to be untenable. As a fellow-admirer of Sassetta I ought, perhaps, to content myself with thanking him for the additions he has been enabled to make to our knowledge of the artist, owing to the fact that he was fortunate enough to find those portions of Stefano's Borgo San Sepolcro altarpiece which have long been concealed in private houses. But the fact that he has shown himself open to conviction leads me to hope that he may yet relinquish opinions which are inconsistent with other of his published utterances, and which to some of us appear just as unsound as those he has already renounced. ¶ In my article 'A Forgotten Painter' I gave reasons for my belief that 'some of the details of the font of S. Giovanni at Siena were of Sassetta's invention,'[1] an opinion I had already expounded at somewhat greater length in my 'History of Siena.'[2] Mr. Berenson asserts that Sassetta had nothing whatever to do with the design of Jacopo della Quercia's font. He denies my conclusions without offering new arguments or new evidence, and merely refers the reader to some well-known works,

[1] Berenson, 'Central Italian Painters,' Putnam, New York and London, 1897, p. 47.
[2] Berenson, 'Central Italian Painters,' p. 57.
[3] Berenson, *op. cit.*, p. 55.
[4] Berenson, 'Florentine Painters,' p. 47.
[5] Berenson, 'A Sienese Painter of the Franciscan Legend,' I, in THE BURLINGTON MAGAZINE for September-October 1903, p. 13.
[6] Berenson, 'A Sienese Painter of the Franciscan Legend,' II, in THE BURLINGTON MAGAZINE for November 1903, p. 175.
[7] Berenson, 'Central Italian Painters,' Putnam, New York and London, 1897, pp. 55 and 175.
[8] Berenson, 'A Sienese Painter of the Franciscan Legend,' II, in THE BURLINGTON MAGAZINE, November 1903, p. 184.

[1] See THE BURLINGTON MAGAZINE, May 1903, p. 306.
[2] 'A History of Siena,' London, Murray, 1902, p. xvii.

with which every serious student of Sienese art is familiar, and which contain the very testimony on which I based my own theories as to the font's history. I have nothing either to add to or to deduct from my former reasoning. The fact remains that before Sassetta prepared his design of the font the work had been for some time in abeyance, and that after he, in Jacopo della Quercia's absence, had made a drawing for it, the work upon the font was actively recommenced. I do not think that I went too far in concluding that Jacopo's original design must have been incomplete or have required modification in some particular. ¶ Similarly Mr. Berenson contents himself with a bare denial of my conclusions that Sassetta influenced contemporary and succeeding masters of the Umbrian school.[1] That the Umbrian masters of the early half of the quattrocentro were influenced by the Sienese, Signor Cavalcaselle has clearly demonstrated. Mr. Berenson himself holds that 'the early Sienese had a strong feeling for arrangement and space,' and that the Umbrians 'carried on through the Renaissance purposes and aims in nowise different in their essence from those of Siena.'[2] He maintains, too, that the Umbrian school of the early part of the fifteenth century 'was but a provincial offshoot of Sienese art,' and was 'nurtured on Sienese models.'[3] Moreever he admits that, of all the Sienese, Sassetta was the greatest master of 'space-composition' of his time, and that the Umbrian masters of generations that followed his excelled all others as 'great space-composers.' It will require more than Mr. Berenson's mere assertion to convince us that one of the greatest altarpieces existing in Umbria in the second quarter of the fifteenth century—the one work which excelled all others there in 'space-composition,' a work moreover which gave most perfect pictorial expression to the ideals of the great Umbrian saint St. Francis—had no effect upon the local school of painting; seeing that Mr. Berenson himself admits that its pre-eminent quality was the very quality in which the masters of that school subsequently excelled. ¶ Finally, Mr. Berenson attributes to the third-rate painter Andrea Vanni the beautiful imitation of Simone Martini that is the chief ornament of the church of S. Pietro Ovile in Siena. Mr. Berenson has offered no reasons for this attribution. His friend and follower, however, Mr. Mason Perkins, has told us why he regards this picture as a work of Vanni.[4] ¶ With good reason Mr. Perkins surmises that this attribution will cause surprise to his readers. My surprise, not to say amazement, was by no means lessened after I had read carefully all the arguments by which he endeavoured to support it. Since reading them, I have revisited the churches in Siena that enshrine works of Vanni, and my surprise is greater than ever. To attribute to this crude, uncouth painter a work of such fine technical qualities, of such subtle charm, as the S. Pietro Ovile Annunciation is to show a painfully deficient sense of quality. Crude in colour, without any grace of line or refinement of technique, Vanni's work lacked all the merits for which this picture is pre-eminent. ¶ Mr. Perkins gives a long list of morphological features in the S. Pietro Annunciation which he says are to be found in the works of Vanni. His argument is a lamentable example of the unintelligent use of the scientific method. He has done that of which connoisseurs who are lacking in fineness and precision of vision have so often been guilty. He sees only the general morphological peculiarities of the works of one branch of the Sienese school at a certain period. His eye cannot distinguish the slight individual variations of those characteristics that go to make up a personal style. There are certain peculiarities of drawing, as well as certain decorative preferences, which mark the works of all those masters

[1] See THE BURLINGTON MAGAZINE, November 1903, p. 183
[2] Berenson, 'Central Italian Painters,' p. 68.
[3] Berenson, 'Central Italian Painters, p. 84
[4] Perkins, 'Andrea Vanni,' THE BURLINGTON MAGAZINE, August 1903, pp. 321, 322.

who belong to the artistic lineage of Bartolo di Fredi. Mr. Perkins's contention that because these peculiarities are to be found in the S. Pietro Ovile Annunciation, therefore it is a work of one particular master of that school—Andrea Vanni—is a *non sequitur*. He does not realize that in the repetition of these very peculiarities there are slight variations between the works of Vanni and the panel at S. Pietro Ovile which, when taken together, constitute a great deal of the difference between a good picture and a bad picture. ¶ Mr. Perkins lays stress upon the 'high-waisted figure of the Virgin,' and on her 'stiff, upright, almost rigid, position.' He calls attention to 'the line of the shoulders and the knees,' 'the peculiar poise of the head,' the straight falling folds of the drapery, and 'the line of the mantle as it catches the arm in its downward flow.' He notes the 'small, well-rounded cranium and oval face' of the Madonna, 'her narrow eyes, with the small half-covered iris, and her high-arched brows,' her 'long, straight nose,' her mouth, the inclination of her head, and 'her long, slender hands.' He remarks upon the artist's love of gold brocade. But there is not one of these characteristics that we do not find in one or both of the two representations of the Madonna in Sassetta's great altarpiece at the Osservanza. In fact, in the very points dwelt upon by Mr. Perkins, the S. Pietro Ovile Annunciation far more closely resembles Sassetta's picture than any of the authenticated works of Vanni. If the reader will compare a photograph of the panel at S. Pietro Ovile with reproductions of Vanni's one great authenticated work,[1] the altarpiece of S. Stefano, and with Sassetta's Osservanza Madonna, he will at once see what I mean. But let me give a few examples: In the small *tondi* of the Osservanza picture, as in its central panel, the representation of the Madonna is more upright than in Vanni's little Annunciation in the S. Stefano polyptych. In the line of the shoulder and knees, the figure of the Madonna in the Annunciation in the *tondi* of the Osservanza altarpiece more nearly resembles the S. Pietro Ovile panel than does any authenticated painting of Vanni. The eyebrows of both of the principal figures in the S. Pietro Ovile Annunciation are more highly arched than are those which are to be found in the faces painted by Vanni at S. Stefano, and are more like in form the eyebrows painted by Sassetta. The nose of the Virgin, too, in the S. Pietro Ovile Annunciation has a form peculiar to Sassetta. It is, of course, straight and long, but it is broader than the nose given to the Madonna in the S. Stefano picture, and there is a wider space between the eyes than is common in the heads of Vanni's representations of the Virgin. In these particulars it differs in nothing from the representation of the Madonna in the central panel of the Osservanza altarpiece. The hand of the Virgin, too, in the picture at the Osservanza is exactly similar to that given to her in the S. Pietro Ovile Annunciation. In both these works it is much better formed than the strangely wooden hands we find in Vanni's pictures. ¶ There are certain other features in the panel at S. Pietro Ovile which are to be seen in other works of Sassetta, but which cannot be found in any authenticated painting of Vanni. The large flowing pattern of the brocade which drapes the Virgin's throne, as well as the pattern of her tunic, is quite characteristic of the works of Sassetta, and differs entirely from the smaller, cruder, geometrical design of the material which covers the throne, and of the Madonna's tunic in the central panel of Vanni's large altarpiece at S. Stefano. The patterns of the brocades in the latter picture are aggressively trecentist; whilst those of the stuffs in the Annunciation are of the same bold, flowing character as are the rich materials which the Sienese quattrocentists loved to paint.

[1] The little church of S. Stefano is near the Lizza at Siena





MADONNA OF THE ANNUNCIATION IN THE PITTI PALACE



1



2



3



4

1. ANNUNCIATION FROM VANNI'S POLYPTYCH IN S. STEFANO, SIENA

2 AND 3. TONDI FROM SASSETTA'S ALTARPIECE IN THE CHURCH OF THE OSSERVANZA, SIENA

4. THE ANNUNCIATION IN S. PIETRO OVILE, SIENA


ECCE AGNUS DEI

¶ Again, we find round the head of the Virgin in the S. Pietro Ovile picture roman, not gothic lettering. This feature also is characteristic of the Sienese of the quattrocento, rather than of the trecento masters. In Andrea Vanni's picture at S. Stefano the lettering is gothic, as it is in other Sienese pictures of his period.[1] ¶ Fourthly, the olive-wreath on the angel Gabriel's head is entirely characteristic of Sassetta. I need but remind the reader of the angels in that master's little triptych in the Saraceni collection. ¶ Fifthly, the arches in the decorative framework of the S. Pietro Ovile Annunciation correspond exactly in form with the arches of the various scattered portions of the Borgo San Sepolcro altarpiece. The stamped pattern, too, on either side of each of the lateral arches of the Annunciation is almost identical with that which adorns the framework of the Chantilly panel and its companion picture.[2] ¶ I have said that Mr. Berenson's attribution of the S. Pietro Ovile altarpiece shows a lack of a sense of quality. Such statements are easy to make, and often, in the case of an unscrupulous controversialist, take the place of sound argument. I hope that I shall not charge with this deficiency any connoisseur of established reputation without giving adequate reasons. In the present case it would be untrue and even absurd to contend that the partial or complete atrophy of the sense of quality is a normal state. But there is, nevertheless, abundant evidence to show that Mr. Berenson, like many other distinguished connoisseurs, occasionally suffers from this malady. Had not he experienced some temporary numbness in this sense, he could never have deliberately accepted the attribution of The Mystic Marriage of St. Francis, Sassetta's best picture, to his weaker follower, Sano di Pietro, nor allowed that the so-called Duccio at S. Eugenio was by the master himself,[1] nor given to Benvenuto di Giovanni a modern forgery, nor accepted as a genuine Leonardo the Minghetti Profile of a Girl.[2] It is because I am convinced that such infrequent lapses as these are only temporary, that I cherish the hope that Mr. Berenson will at last make complete the splendid reparation he has already made to Sassetta, by restoring to that master one of his loveliest works,[3] and admitting that he is justly entitled to rank as one of the fathers of the Umbrian school.

[1] In a charming Madonna belonging to Mr. Berenson, which he regards as a work of Andrea Vanni, there is roman lettering on the scroll in the child's hand. This picture, however, is also obviously a fifteenth-century work, by a later master than Vanni.

[2] I do not regard the diptych of the Annunciation in the Chigi, late Saraceni, collection as a work of Andrea Vanni.

[1] Mr. Perkins tells us that the imitation of Simone Martini's Annunciation at S. Pietro was formerly of a similar size and shape to its original now at the Uffizi. He is evidently unaware that the existing frame of Simone's Annunciation is the invention of a nineteenth-century Florentine, and that no one knows the precise form of the original picture. When this panel came to the Uffizi, it was in a square frame.

[2] Berenson, 'Florentine Painters,' 1898, pp. 66 and 116.

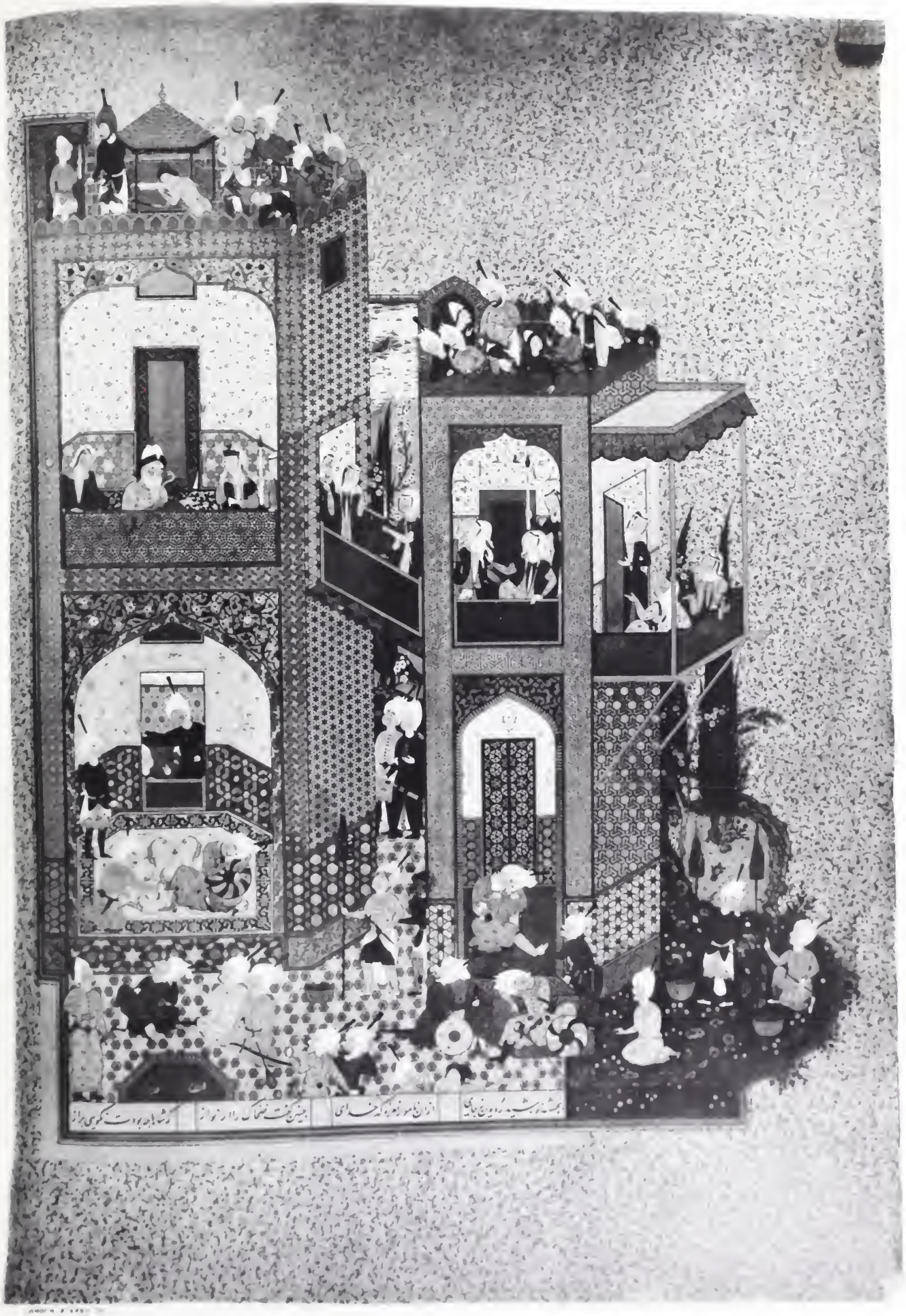
[3] In addition to the S. Pietro Ovile Annunciation there is another work in Siena that ought to be restored to Sassetta: I refer to the little Madonna attributed to Sano di Pietro, which is now to be seen in the rector's room in the Manicomio di S. Niccolò. This picture, which once adorned the old church of S. Niccolò, more closely resembles the work of Sano than any other work of Sassetta. Nevertheless, its technical qualities, as well as some peculiarities of drawing, reveal unmistakably that it is by the greater and earlier master. Documentary evidence gives some support to this attribution. In an unpublished manuscript of Gallacini's 'Inscrizioni Sanesi' which lies before me, I find it recorded that in his day there was a pictnre by 'Stefano da Siena' at S. Niccolò. In almost all cases of this kind, the attributions in Gallacini's 'Inscriptions' are based upon the evidence of early documents or of inscriptions. In some cases he quotes inscriptions which have since disappeared. The form of the name, 'Stefano da Siena,' obviously a translation of Sassetta's signature, 'Stephanus de Senis,' as well as the fact that it occurs nowhere else in Gallacini's writings, supports the view that the learned writer was copying an inscription now lost. I am indebted to my friend Mr. Fairfax Murray for giving me access to the manuscript of Gallacini's 'Inscrizioni Sanesi.' It is in two volumes. The reference to Sassetta I found in volume II, p. 100.

MUSSULMAN MANUSCRIPTS AND MINIATURES AS ILLUSTRATED IN THE RECENT EXHIBITION AT PARIS

WRITTEN BY E. BLOCHET

PART II—(*Conclusion*)

THE workmanship of the paintings of the Sefevæan school is very different from that of the Mongolian and Timurid miniatures, and we feel that the Persian artists were striving at this period to rid themselves of the stiff and angular forms of their predecessors in order to render in a more faithful manner that which they had before their eyes. This tendency is very obvious in an outline drawing exhibited, which dates from the second half of the sixteenth century. It was not until this period that the Persian artists were able to draw such gracefully-rounded lines or so happily to roll the folds of a turban. There is a wide interval between this modest drawing and the hieratic pictures of the Mongolian period, in which the figures seem to be hewn with strokes of the axe out of blocks of wood. As great a distance is fixed between the works of those two periods as that which separates an Egyptian statue of the Old Empire from the Moses of Michael Angelo. The reign of the Sefevæan sultans marks the period of delicate and sentimental painting in Persia. The Mongols had never felt the need of this; the Timurids had groped after it, but awkwardly; whereas the Sefevæans always preferred the pleasures of a quiet life to the all too violent emotions of the battlefield. ¶ The fall of the Sefevæans, at the beginning of the eighteenth century, was the signal for the return of the barbarism of the past centuries, and the intellectual and artistic movement which had constantly been taking place in Iran since the accession of the Timurid princes was suddenly interrupted and has never returned. The sway of the Afghans weighed perhaps more heavily upon Persia than that of the Mongols, and, despite its brilliant hours, the reign of Nādir Shah was a period of complete decadence. The dynasty of the Kadjars has never been able to restore Persia to the place which it occupied in Asia during the time of the Sefevæans, and these princes, with their mania for endeavouring to imitate the West in all things, have never encouraged that national art which, in past centuries, had produced such masterly works. We may therefore say that, notwithstanding a few rare exceptions, Persia to-day no longer contains schools of painting comparable with those which followed upon one another commencing with the thirteenth century. The few illuminated manuscripts executed during the course of the nineteenth century offer no great interest, for their paintings are simply more or less skilful copies of those in the old books, or else very awkward imitations of European drawings and paintings imported into Persia and often very badly interpreted. ¶ The art of miniature-painting is gradually becoming lost in Persia, and a moment will soon come in which not a painter capable of executing one will be found in the whole kingdom. The introduction of lithography has enabled cheap reproductions to be made of books which were once very expensive to copy; and the Persians have never had the idea of adorning with miniatures the detestable editions turned out by the laboratories of Teheran. They are content to print in the text, by the same processes, coarse designs which hardly reproduce the scheme of the old paintings, and those who desire to enrich their libraries with illuminated manuscripts are obliged to search the bazaars for specimens dating from the time of the



MINIATURE FROM 'THE BOOK OF KINGS' A PERSIAN MS OF 1560 IN THE COLLECTION OF BARON EDOUARD DE ROTHSCHILD

Timurids or Sefevæans. ¶ The Indo-Persian paintings almost all belong to a style which is a compromise between the art of the Timurid period and Hindu art. A few are imitated from Sefevæan originals, but the painters of India, who have a truer feeling for colour than many Persian artists, have greatly simplified the rich, sometimes too rich, chromatic scale of those miniatures and have brought them back to a generally more sober tonality. Many of the Timurid paintings incline towards motley colouring, and most of them, even the best executed, are impressionist pictures, whereas the Indian miniature-painters might almost be reproached with softening the colours of their paintings beyond all measure, especially in a country in which, as Rudyard Kipling says, there is only one really serious thing, the southern sun. It is perhaps this circumstance which was the reason why the Timurid emperors of Hindustan took so little pains to seek for their libraries books illustrated by their Hindu subjects, and that they preferred the manuscripts illustrated in Turkestan and eastern Persia for their ancestors Ulugh Beg and Husain Mirza. ¶ The period of the princes of the house of Timur Bey was a veritable golden age of painting in Persia and Turkestan, and it was the same in India. The dynasties which followed one upon the other in Hindustan after the mussulman conquest had not been without glory, and they had numbered sufficient days of peace to allow arts and letters to be developed at their ease. India sometimes even served as a refuge for the literary men who fled from the land of Iran, which had become uninhabitable for them, and who travelled in search of milder masters in the plains watered by the Ganges and the Jumna. In this way, some centuries earlier, the Guebers fleeing before the mussulman armies had found the end of their misfortunes on the coasts of Gujarat. The dynasties of the Gourid sultans, of the Korbshahs of Golconda, of the Nizamshahs, of the Adelshahs, of the independent princes of Bengal, of the Malvah of Oudh, beheld the birth of numerous talents, and the names of the great Indian poets, Nizāmī, Khusrau Dihlavī, Zuhūrī, are enough to show that they were literary and artistic centres of the first importance. ¶ It is none the less true that we must await the advent with Babar of the mighty dynasty of the Grand Moguls to see India, in spite of many reverses, find a unity which she had doubtless never known since the most distant historical times. ¶ The masterpieces of Indo-Persian art are not to be found among the illuminated manuscripts. It seems that the artists who executed the latter were obsessed by the idea of imitating those which came from Persia, and that they hardly ever attempted to produce an original work. Not a single 'Book of the Kings' illustrated in Hindustan but its paintings are servile copies taken from a Sefevæan or Timurid 'Book of the Kings,' sometimes with several Indian intermediaries, with the result that the harmony of the primitive painting has disappeared to make place for an indifferent design and a worthless colour-scheme. The Indian artists first gave the full measure of their knowledge and their skill when they broke loose from this slavery and began to produce work of a personal character. One of the finest specimens of this art consists of a long roll on which is copied one of the most celebrated books in Sanskrit literature, the *Bhagavatapurana*. It was illustrated by an artist who, if he was not a Mussulman, had certainly studied in a school of mussulman art and familiarized himself with its theories; but, from the moment when he was no longer working to illustrate a Persian book nor endeavouring to copy what had been done before his time, he succeeded in making of his pictures a work very superior to that which we generally find in Indo-Persian manuscripts. ¶ The real masterpieces of these artists consist of isolated compositions which, in reality, are small pictures, of the maximum size of a large quarto page, and

Mussulman Manuscripts and Miniatures as Illustrated in the recent Exhibition at Paris

which contain representations of every possible scene in the life of the Indian world, from portraits to great battle-scenes. It is especially in their portraits of princesses and their female attendants that the Indo-Persian painters have succeeded in creating inimitable models. Clad in robes of green or blue silk, embroidered with gold, and of a transparency sufficient to show the woof of the garments which they wear beneath, these ladies are represented smoking their hookahs, having their hair combed by their slaves, or rocking in swings. The three miniatures belonging to M. Gonse which are here reproduced come under this section. ¶ Portraits of the emperors of Hindustan, the higher officers of their palace and their army, the nabobs, the men of law, fill a great place in Indo-Persian art, and numerous specimens are extant, of which many are genuine marvels, especially those which were brought to France by Manucci at the end of the seventeenth century and which gave us the portraits of all the sovereigns of Hindustan, from the time of Tamerlane, the founder of the dynasty, to that of the famous traveller. ¶ Many of these paintings, and not the least well executed, are only copies of originals brought to India by Europeans. Thus we possess portraits of Portuguese ladies of Goa, copies of Holy Families, of Crucifixions, and rather clumsy imitations of European drawings. The Hindu painters, who have preserved the methods of their art much better than the Persians, continue to make these imitations; and we know that the king of England, when prince of Wales, at the time of his journey through India, was painted in miniature in the full uniform of a field-marshal. ¶ The Persians entertain a profound contempt for the works of the Indian painters, in the same way as they pretend not to understand the poems written by Persians at the court of the mussulman sovereigns of Hindustan, and to know nothing of the great chronicles of Firishtah or Bakhtāvar Khān. This is a sort of parochial jealousy which is quite unjustifiable, and the productions of the artists who worked for Akbar or for Shah Jahan are often as good as those which were executed in Persia or Turkestan under the reign of the Sefevæans or of the sultans of the house of Timur. The Persians, and even the Asiatic Turks, have had the quaintest ideas regarding India, of which they were always striving to obtain possession, and it is their habit to say that the immense peninsula is a country in which everything is done upside down, as witness the elephants, who walk about with a tail at the end of their nose. ¶ The Osmanli Turks have never had schools of painters or illuminators; the religious law of Islamism is observed in their empire, as in Morocco, with too great severity to tolerate any such licence. The few Turkish miniatures which we possess were executed by artists who came from Persia to Constantinople or Broussa, and are not the products of an autonomous Turkish art. This does not prevent the Osmanlis from displaying a real passion in their search for the fine manuscripts illuminated in Persia during the period of the Timurids and Sefevæans, nor from paying a good price for them. The library in the sultan's seraglio is particularly rich in illustrated manuscripts, and the privileged few who have been allowed to glance at some of the volumes declare that they surpass all that is known of this kind. M. de Rothschild's splendid 'Book of the Kings' of Firdewsi, a page of which is reproduced in this article, comes from the seraglio. ¶ Little is known of the processes employed by the Persian and Indian miniature-painters. We possess treatises on calligraphy, but it does not seem that the heads of the studios of painting took the trouble to write technical treatises on their particular art. In the case of ordinary books, the miniaturist drew the broad outlines of his composition in black or red chalk and, without completing this summary sketch, filled in his colours without further delay. In very careful manuscripts, the process was more compli-



cated : the copyist left the place blank on which the miniature was to occur, and the latter was executed on a sheet which was subsequently applied upon the blank space. This sheet was covered with a layer formed of very fine plaster mixed with water in which the gum arabic was held in solution ; and on this rigorously smooth surface the painter traced his sketch and afterwards applied his colours, which were prepared in such a way as to make a sort of water-body-colour. Instead of proceeding with uniform tints, as in ordinary miniatures, the artist obtained his effect by applying his colours in successive layers, absolutely as in the case of oil-painting, with this difference that it was almost impossible for him to put in any after-touches if he had made a mistake. In order to represent the precious stones and gold spangles with which the robes of the great persons were studded, the miniaturists pricked the flat layers of gold which represented them with a needle, in such a way that the light came to play in these little cavities and gave the illusion of the scintillation of gems and jewels. The Indian artists even went further and, wherever necessary, let in half-pearls or the gleam of diamonds in so cunning a fashion that the illusion becomes complete. ¶ Blue was obtained by pulverizing lapis-lazuli (*lādjwerd*). Gold was formed out of leaves of real gold, as in the miniatures of the western middle-ages ; red by means of cinnabar, vermilion or cochineal (*kermez* or *sourkh*). Yellow was obtained by using chrome yellow ; and the other shades by a judicious mixture of these fundamental colours. Their varnish, which was admirably brilliant and transparent, was made of sandarac and linseed-oil, the whole reduced to a paste : when needed for use, it was dissolved in petroleum, or, if this was unobtainable, in spirits of wine many times rectified. ¶ The great misfortune, one which will always prevent the history of this too little known art from being written with precision, is that, generally speaking, we do not know the names of those artists who called themselves imagers (*mouseuver*) or limners (*mouzehheb*). Very few of the pictures are signed, and this blank recurs, as we know, in the Byzantine and Latin middle-ages. When the painters wished to sign their works, they contrived to write their name in a corner of the page in such microscopic characters that it is difficult to decipher them with the aid of a magnifying glass. Very rarely did they think of dating them. The Indian painters are less modest ; but as, in signing their works, they employed the so-called broken character (*shikestèh*), which can only be read when one knows all the words of the phrase to be deciphered, it is sometimes impossible to recognize their names. ¶ The only guide which we possess for the classification of these pictures consists of the palæographic study of the manuscripts containing them. It is fortunate that we thus are able to succeed in dating a manuscript, with certainty, within a quarter of a century, and that we can determine, without any great risk of being deceived, in which part of the mussulman world it was written.

JEAN-HONORÉ FRAGONARD

WRITTEN BY RALPH NEVILL

ARTICLE II—(*Conclusion*)

FRAGONARD, by nature a hedonist, once launched upon a career dealing with the lighter forms of art, abandoned the great school of painting without a regret. His own inclinations, the taste of his patrons, the careless spirit of the times in which he lived, all influenced him in this direction. ¶ Orders began to pour in upon him from nobles, financiers and others eager to have their houses adorned by works from the brush of the painter of the Escarpolette, and the number of paintings which were executed in answer to these calls was truly prodigious. A great many indeed were but sketches thrown off in an incredibly short space of time. Such is La Chemise Enlevée now in the Louvre, which was finely engraved by Guersant. This sketch, for it is little else, was picked up by M. La Caze for a louis on the Place de la Bourse, where he found it exposed for sale in the street! As a matter of fact, Fragonard has never been approached for as it were seizing an impression and throwing it instantaneously upon his canvas, whilst at the same time investing the whole composition with a vaporous and vague spirit of voluptuousness, which nevertheless conveys no coarse suggestion such as the subject in other and less capable hands might originate. ¶ One of the painter's very best productions at this time was La Fuite à Dessein, which was executed about 1770. This charming picture has a certain resemblance to one of the Grasse panels painted for Madame du Barry—La Poursuite—and it is probable that both were executed from the same model. Le Chiffre d'Amour, Le Reveil de la Nature and La Vision du Sculpteur, all paintings of great charm and merit, were also produced at this period of his career. Unlike Greuze, the painter of an innocence which on occasion narrowly escapes from becoming insipid, Fragonard often painted in a frankly sensual style. An example is La Gimblette, a picture which with slight variations he repeated three times. The flesh tints in the finest of the three pictures are absolutely marvellous, and show the artist at his very best. A composition of a similar kind is Le Verre d'Eau, whilst in Les Baigneuses his work closely approaches that of his master Boucher, who might very well have painted the picture. La Fontaine d'Amour, now in the Wallace collection, exhibits in a very high degree the warmth and ardour of the artist's style, whilst in Le Sacrifice de la Rose his art soars into the realm of real poetry, as is also the case in Le Serment d'Amour, one of the most fascinating of his works and one devoid of the libertine spirit so evident in many of his other productions. ¶ Notwithstanding the extreme daring of a great number of the artist's paintings he contrives as it were to save the situation by the extreme lightness and vagueness of touch which he employs, for in many of his pictures the figures are barely indicated, melting away into a vapoury haze which endows them with an air of delicate mystery, and idealises the composition in which they frequently play such irresponsible parts. Much of his painting indeed should not justly be called painting at all, but rather a kind of bold sketching, the secret of which he alone would seem to have possessed. ¶ Versatile to an almost incredible degree, Fragonard was unrivalled at the work of decorating the boudoirs fashionable in the luxurious period at which he lived. We find him in 1773 engaged upon the salon of the veritable little palace of pleasure belonging to



the celebrated dancer Mademoiselle Guimard. It is said that, having practically completed his paintings, a quarrel took place between him and the somewhat frail divinity, whom he had delineated, in a panel to which the whole decoration of the room was subordinated, in the character of Terpsichore, and in consequence another artist was charged with the task of putting the last touches necessary to thoroughly complete the decoration of what was to be as it were a very apotheosis of la Guimard. ¶ Fragonard, it is said, determined upon vengeance, found means one day to contrive an entrance whilst his successor chanced to be away, and, seizing the painting materials which lay ready to hand, in the twinkling of an eye converted the smiling countenance of Terpsichore into a scowling presentment of Tisiphone, without at the same time neglecting to make the face bear a marked though scowling and repellent likeness to the visage of the dancer who, in his opinion, had treated him more cavalierly than he felt disposed to bear. ¶ Mademoiselle Guimard, so goes the story, was transported with rage when, upon entering her salon, she realized the painter's vengeance, which, besides ruining her room, wounded her in her most vulnerable spot—her vanity. ¶ David is said to have been the artist who (with the permission of Fragonard—a permission never to be forgotten, much to the latter's advantage in after years) undertook the completion of the decoration which Fragonard had begun. ¶ Many were the boudoirs which the painter embellished; amongst them may be noted that of Madame du Barry at Luciennes, for which she commissioned him to paint four over-doors, the subjects to be the Graces, Love embracing the Universe, Night, and Venus and Cupid, and amongst the other decorative work which he executed were the famous panels from Grasse, also painted for Madame du Barry, but never delivered to her. These must be ranked as being almost, if not quite, the best work ever done by Fragonard. The panels in question were, it is said, intended for the decoration of the principal salon at Louveciennes. The reason why they were not put up in the pleasure palace of Madame du Barry is sufficiently obscure. One version of their rejection is that they were too costly, another that they were deemed to be too decorous, but the real cause was probably that the mistress of Louis XV made choice of the work of Vien, who was at that time in high favour in court circles. ¶ Be this as it may, these paintings remained at Grasse until quite recently, when, as is well known, they were purchased for a large sum, and eventually sold to Mr. Pierpoint Morgan for an even larger—£100,000. It is fortunate for posterity that instead of being installed in the salon of Madame du Barry, where they would in all probability have been damaged during the revolution, they should have found a peaceful and safe resting-place at Grasse, and thus have survived with their beauty undimmed and intact into a more peaceful and appreciative age. ¶ Amongst other panels for decoration executed by Fragonard a curious set representing the Four Religions of the World may be mentioned as being in a different style from the one he usually affected. These were painted to adorn a little study in the château de Saint-Vincent near Roanne. The proprietor of this château was Courtin de Saint-Vincent, a friend of Voltaire, and the philosopher is said to have gone and stayed with him three times. Presumably, it was during one of these visits that the subjects of the panels were agreed upon by Voltaire and his host, for their composition indicates very sceptical tendencies. These compositions were evidently painted by Fragonard after the general idea on which he was to work had been explained to him, for though their details are in the purest Louis XVI style, their subjects and indeed general plan are, as has been said, of quite a different kind from the usual decorative work which the painter of the Grasse series was wont to

produce. ¶ In 1769 Fragonard, wearied doubtless of the pleasures of a bachelor's life—of the suppers of la Guimard and her like, and the numerous parties of pleasure at which he appears always to have been a welcome guest—led to the altar Marie Anne Gérard, who, a countrywoman of his own, had come to Paris from Grasse. Madame Fragonard had been originally sent to earn her living in a shop in Paris kept by a certain M. d'Isnard, who came from the neighbourhood of Grasse, and was a perfumer by trade. She had, however, shown but little aptitude for commerce, whilst painting fans and miniatures with a certain proficiency. Under these circumstances the young girl was sent to take lessons from Fragonard, who was an old friend of her family. At this time he was thirty-seven, and still impressionable; therefore there is little cause to wonder that before long he should have become enamoured of his pupil, who, though not beautiful, attracted him by reason of her charm of manner and her youth. And so the lessons ended in the marriage of professor and pupil at the church of St. Lambert at Vaugirard, which was then in the middle of the fields—it being at that time the fashion for artists to be married in the country. ¶ After the birth of their first child the Fragonard household was further increased by the arrival from Grasse of the younger sister of Madame Fragonard, Marguerite Gérard, afterwards to attain some celebrity as the pupil, and on occasion the collaborator, of Fragonard. ¶ A little later came her brother Henri Gérard, who in after years engraved several of his brother-in-law's pictures. Marguerite Gérard soon became the constant associate in his work of Fragonard, into whose atelier she brought a spirit of youth and gaiety which was much to the taste of that lover of all that was joyous and bright. ¶ This entirely new kind of existence which was tinged with a peaceful and pleasant domesticity appears to have considerably influenced the painter in his work, and in a great measure checked his tendency to deal with subjects of a free, not to say libertine, character. From this time forth he produced fewer nudities with draperies snatched aside by adventurous cupids. His subjects begin indeed to be chosen more from the fireside and the homestead than from the alcove and the parterre, and his brush ceases to devote itself to the limning of illicit love, but rather inclines to scenes of domestic felicity and the innocent joys of a contented home. ¶ Children soon begin to figure to a great extent in his work, as was natural with child models close and ready to his hand, for of his marriage were born a boy, Alexandre Evariste, himself in time to become an artist, and a little girl, Rosalie, whose life unfortunately was to extend to but a brief span. Amongst the pictures executed under this new influence may be mentioned L'Éducation fait tout, La première Leçon d'Équitation, Dites donc s'il vous plaît, Le Chat emmailloté, La petite Fille aux Chiens, Le petit Prédicateur, L'Enfant aux Cerises, and the charming L'Enfant blond, besides many others of a similar kind. Scenes of rustic life, such as La bonne Mère, L'Étable, L'heureuse Fécondité, were also painted by the artist whilst under the spell of domesticity. Not that he had entirely abandoned his old tendencies towards somewhat free compositions—occasionally he would produce pictures such as L'Absence des Père et Mère mise à Profit, or La Leçon de Danse. It is perhaps going a little far to include amongst Fragonard's more free pictures Le Baiser à la Derobée, which is a composition of great charm and grace. This has been very finely engraved in stipple by Regnault. ¶ Never perhaps is Fragonard so happy, if the term may be used, so 'inspired' in his work as in his pictures of children, which are very incarnations of laughing innocent childhood, full of that unconscious enjoyment of existence which is given only to the very young. The little boys and girls in his paintings are never painted in stilted



or unnatural positions, nor give the appearance of having been purposely grouped by the artist—rather do they seem to have been sketched when unaware of his presence, so lifelike and unrestrained are the scenes in which they are taking part. ¶ In 1789 came the revolution—that revolution which was temporarily, at all events, to ruin French art and impoverish those who lived by it. The household of Fragonard, like so many others, was carried away by the great dream of liberty which was filling all France with enthusiasm. On September 7, 1789, Madame Fragonard figures together with the wives of Vien, David, Moitte and other artists in the deputation which went to offer up bracelets, rings, and all kinds of jewellery upon the altar of the fatherland. It was now that his old friendship for David began to serve Fragonard in good stead, for he was nominated one of the jury to judge works of art which was constituted under the presidency of Pache in the year II of the republic. The new order of things appears to have entirely turned the old painter's head; and henceforth, abandoning his old style of which he had been a supreme master, he produced work of a tedious and inferior quality, for the new school which he sought to imitate was suited neither to his genius nor his manner of working. Evil times were now at hand for many who before the revolution had never wanted for money, and amongst the unfortunate was Fragonard, whose income, owing to depreciation, fell from 18,000 livres to 6,000—a very serious reduction. In addition to this his earnings as a painter sank to almost nothing, for his old patrons—executed, dispersed, and in exile—were no longer in a position to be of assistance to him. Yet the old man bore these reverses of fortune with a courage, an equanimity, which can only have been inspired by a natural gaiety of disposition and soundness of constitution. In 1794, wearied, no doubt, by the turmoil of Paris, and feeling the need for rest, Fragonard set out for Grasse, where he took up his abode with the family of Maubert. With him went, rolled up among his modest belongings, the famous panels to which allusion has before been made, or at least all of them except L'Abandon, which is said to have been painted on the spot. During the time he was at Grasse, the old painter occupied his leisure in painting portraits of the brothers of his host, and also in decorating the house in a manner to bring it into consonance with the taste and politics of the time. The staircase he covered with revolutionary attributes, together with the presentments of Robespierre and the Abbé Gregoire. ¶ On his return to Paris, Fragonard once more took up his abode in the Louvre, where he continued to reside till 1806, when an imperial decree ordered its evacuation by the artists who had so long lived there. For two hundred years the gallery, divided into twenty-six different habitations, had served as an abode for persons distinguished in science or art. Fragonard and his family now went to live in a street close to the Louvre—the Rue de Grenelle Saint-Honoré—but the old man did not long survive this change of residence, for, feeling hot one day, returning from the Champ de Mars, he entered the restaurant Veri and partook of some iced coffee, which had the effect of producing a cerebral congestion which carried him off on August 22, 1806, aged seventy-four. He died almost forgotten, for the style of painting in which he was wont to triumph was at the time totally out of fashion and discredited. Not even did his death receive the short notice which *Le Journal de l'Empire* accorded to Greuze. The revolution, the coming of which he had hailed with such enthusiasm, had totally blotted out his fame as a painter, as well as having scattered and ruined his former patrons. For many years his work was practically forgotten, but in the course of time a generation has arisen which once more values his work at its true worth.

THE SCHELDEWINDEKE CROSS

WRITTEN BY R. PETRUCCI[1]

THE Cinquantenaire museum in Brussels has recently acquired a processional and altar cross from the church of St. Christopher at Scheldewindeke, a parish in East Flanders. This piece was shown at the exhibition of religious art at Mechlin in 1864, and at the exhibition in Brussels in 1888. We have no knowledge of its origin, nor of the manner in which the church at Scheldewindeke became possessed of this object of art, which raises many questions of great importance from an historical and archaeological point of view. M. Joseph Destrée, the learned assistant-keeper of the museum, has devoted a notice to it, the essential points of which I will here summarize, and then add the observations which I have been able to make in this matter, thanks to the obliging kindness of M. Van Overloop, the principal keeper, and of M. Destrée himself. ¶ The vertical portion of the cross proper measures 0·420m. in height, the arms being 0·385m. long. The cross is formed by four trefoils, in copper-gilt, which occupy the extremities. They are covered on one side with enamel. In addition, there are held in position by silver bands nine pieces of a substance which, up to the present, has been thought to be rock-crystal. M. Destrée, in his notice, agrees with this opinion. Through these nine pieces of crystal passes a round wooden shaft. The rings are adorned with opals which have now lost their brilliance, set in hemispherical cavities alternating with cabochons shaped in the same manner as that of the nine large specimens arranged in the centre and on the arms of the cross. ¶ The flowers are adorned on one of their faces with an enamelled figure. On the reverse side they carry three cabochons surrounded by a filigree decoration, which is reproduced in one of the accompanying illustrations. The enamelled plates are executed in champlevé and bordered with a milled edge. Four shades of blue are used as well as white, yellow and pale green. In the faces and hands of the figures and in certain accessories, a red enamel does duty for rose-colour. On the upper trefoil we see an angel with short wings and a halo. In its right hand the figure supports the Lamb of God, nimbed with a large disk, and in its left a cross pattée. On the bottom trefoil is a half-length representation of the widow of Sarepta. The inscription SAREPTENA stands out on a band arranged on either side of the figure. In the folds of her dress she holds two knotty sticks disposed so as to form a St. Andrew's cross. The left trefoil bears a draped and crowned figure, holding in its left hand a chalice, above which is the Host, marked with a cross. It points to this with its right hand: the inscription ECCLESIA shows us that the whole is intended to represent the Church. The right trefoil also bears a crowned female figure, the Synagogue: SINAGOGA. She holds in her right hand an oriflamme, the staff of which is broken, and in her left a vessel with a white stick, which would show that it is either the bason of blood with the bunch of hyssop, or else the manna with Aaron's rod. In the centre portion, below the large rectangular cabochon, the wooden shaft bears a rectangular strip of parchment on which M. Destrée reads the following letters: B  // P.I. I think the missing letters are I.N., which would reconstitute the famous I.N.P.I. ¶ The Scheldewindeke cross must be dated as belonging to the second half of the twelfth century. Its workmanship presents details peculiar to the workmanship

[1] Translated by A. Teixeira de Mattos.









of the district of the Meuse. M. Joseph Destrée points out that the image of the widow of Sarepta also occurs in the celebrated foot of a cross preserved in the museum at Saint-Omer, and again in the reliquary of the true cross which forms part of the treasure of the church of Our Lady at Saint-Trond. Nevertheless, the enamels of the Scheldewindeke cross present this peculiarity, that they are treated not as a sort of mosaic, but in a gradation of tints which produces a more delicate effect. The use of red enamel, enhancing the engraving of the reserved portions, and that of hemispherical cavities which ornament the rings are both common among the artists of the Meuse. ¶ An inspection of this fine specimen of silversmith's work in the glass case in which it is now exhibited had led me to doubt the nature of the rock-crystal stated to constitute the substance of the large cabochons employed for the rich decoration of that portion which is not wrought by the silversmith. The large central rectangle shows flaws produced by the introduction of the transversal wooden shaft forming a support. The size of this support was roughly calculated, and it must have required an effort to cause it to penetrate as far as the hole reserved for it in the vertical wooden shaft. Now these flaws present neither the appearance nor the peculiar iridescence which are usual in rock-crystal and which show its particular index of refraction. Moreover, I had noticed blisters which seemed to show that this material had run. ¶ With a kindness which I cannot appreciate too highly, Messrs. Van Overloop and Destrée were good enough to have the piece removed from its case and to allow me to examine it in detail. I was thus able, by means of the methods employed by mineralogists in similar cases, to satisfy myself that the substance of the cabochons is not rock-crystal, nor mere glass, but crystal. The two spherical cabochons, one immediately above the bottom flower, the other immediately below the top flower of the vertical beam, are modern and are made of coarse glass. The others are all in crystal; and the superficial deteriorations, as well as the rough and worn appearance of the surface, lead one to believe that these pieces of crystal are contemporaneous with the flowers and the metal portions of the cross. On the edge of the flowers are iron-headed nails which keep them in position. These prove that the cross has been restored and, therefore, confirm the supposition that the two glass cabochons were added at a later date. Had these nails been contemporary with the flowers, there is every reason to believe that they would have been furnished with heads in copper-gilt. Moreover, at a comparatively recent period, which might well correspond with that of the addition of the two glass cabochons, the cross was supplied with a very clumsy brass foot, which we have thought well not to include in the accompanying reproduction. ¶ It is well known that, after the invasion of the Franks, the art of glass-making did not disappear entirely from the old lands of Gallo-Roman culture. During the period of the barbarians and the middle ages, the glass-founders settled far from the towns and near the forests, in order more easily to obtain the materials for their manufactures and also as far as possible to escape the ordinary regulations and the exactions of the treasury. Authentic documents prove the existence of twenty-five glass factories in France between 1207 and 1497. A still older document, dating back to 825, alludes to a glass-works dependent upon the abbey of Saint-Mesmin. ¶ In his book, 'Diversarum artium schedula,' the monk Theophilus, who wrote in the eleventh or twelfth century, gives the formula for 'lead glass,' or crystal: 'Take new lead, the purest; place it in a new earthen vessel and burn it until it is reduced to powder, and let it cool. Next take sand and mix it with the powdered lead in the proportion of two of lead to four of sand, and place the mixture in a tested crucible,

The Scheldewindeke Cross

which you shall place in the fire and cause to melt as we showed before, and you shall stir the glass until it is well melted.' ¶ The crystal decoration of the Scheldewindeke cross, therefore, is connected with the glass manufacture of the twelfth century. The dimensions of the large rectangular central piece show that we have before us a substance which was rare at the time when it was utilized and the fabrication of which constitutes a real industrial feat. This obviously tends to give the Scheldewindeke cross a value even more considerable than that hitherto ascribed to it. ¶ The wooden shafts which form the vertical and transversal supports and which pass through the blocks of crystal do not come into direct contact with the latter. They are coated with a substance which, according to M. Destrée, might be mica. In my opinion we may here have to do with fibres of amiantus laid between the wood and the crystal. It is impossible to pronounce definitely upon the question without taking the cross to pieces, which would be dangerous. In any case, the substance interposed had certainly two objects : to limit the pressure of the wood upon the crystal and to serve as a foil to increase its lustre. ¶ It still remains to me to mention the presence, on the enamelled plate of the left flower of the cross, of a line of white enamel to the right and left of the Host. This line is above the ciborium and seems to represent a pair of wings. This may be a Christian symbol, perhaps borrowed from, in any case comparable with, the winged globe, which is a Semitic symbol distributed through Egypt and Asia Minor and which has furnished a few rare subjects of decoration in the Lower Empire and throughout the Latin territory. If so, the Host marked with a cross has taken the place of the globe. Lastly, in the bottom flower, the widow of Sarepta carries two knotty crossed sticks which deserve to be compared with those which figure on the arms of the dukes of Burgundy. ¶ The above are observations prompted by my examination of the Scheldewindeke cross. It is remarkable for the work of the enameller, who has softened the tints with a peculiar delicacy; for the elegance of its filigree decoration; and still more, perhaps, for the use of large pieces of cut and polished crystal, very seldom employed in the twelfth century in western countries, where the processes of the Byzantines remained mysterious and but little known. These processes, moreover, were often the secret of a solitary individual, whose scientific baggage consisted, for the most part, of the possession of a manuscript on which were written a few recipes, the last remnants of the knowledge and industry of the ancients. It is obviously to these straggling acquirements that we owe the very original manner of decoration of this fine specimen of the silversmith's work, of which the museum has every right to be proud.

EARLY STAFFORDSHIRE WARES ILLUSTRATED BY PIECES IN THE BRITISH MUSEUM

WRITTEN BY R. L. HOBSON

ARTICLE II.—ELERS AND ASTBURY WARES

THE last decade of the seventeenth century marks an epoch in the history of the Staffordshire potteries. The materials for a flourishing industry abounded in the country, and the genius of the local potter was at last awakening. As was only to be expected, the spirit of the reformation came from abroad, for while the English potter had scarcely advanced beyond the alphabet of his art, the continent had already seen the opening and conclusion of some of the most brilliant chapters of ceramic history. The lustre ware of Spain had long sunk into decadence, and Italian maiolica had reached its prime a hundred and fifty years before. In France the exquisite pottery of St. Porchaire had passed into the limbo of lost arts, Palissy had lived and died, and the faience that succeeded him was already a hundred years old. The artistic stoneware of the Rhenish provinces had seen its Blütezeit, and the tin enamelled wares of Delft had flourished for ninety years or more. It was not, however, any influence of European growth that was destined to inspire the Staffordshire potters, for although the reformers themselves hailed from Holland the art they brought with them was Chinese. ¶In the following of William of Orange were two brothers, John Philip and David Elers. Although of gentle, if not, indeed, of noble birth, they must have had a thorough education in the ceramic profession, a fact which shows in what high esteem the art was held in Holland. The growing popularity of tea had created a new need in this country, and here they saw their opportunity. Naturally the use of tea, especially among the richer class, brought with it the demand for smaller and neater vessels than the English potter had been in the habit of making, and these had hitherto been supplied by the East India company from China, no doubt at a price proportionate to the nature of the demand. The Elers saw their way to compete with the company. How they discovered the exact spot that would best suit their enterprise we do not know, but we can well imagine that they were helped by John Dwight, of Fulham. A distinguished potter himself, who had lived in Cheshire for some time, he would probably know something of the possibilities of Staffordshire, and the obviously Dutch origin of his name recommends him as a likely acquaintance of the two Dutch potters. Be that as it may, the two Dutchmen came to Staffordshire about 1690, found a vein of red clay at Bradwell Wood, and established a factory on the spot, with a dwelling-house and sale-room at Dimsdale Hall in the immediate neighbourhood. ¶With the Bradwell red clay, varied with an ochreous clay found at Chesterton, they proceeded to make what was called at that time red porcelain. In reality Elers ware is a fine red stoneware carefully levigated and fired very hard, with a dense semi-vitrified body capable of receiving an elegant finish on the lathe. Existing specimens are almost entirely limited to tea and coffee services, and in shape, ornament, and, indeed, in the body itself, they frankly follow Chinese models even so far as to have sometimes imitations of Chinese seal marks. Not that the Elers were mere imitators. The general idea was borrowed, but the application of it and the details of the work were their own, and are easily distinguishable not only from the Chinese workmanship but also from that of the continental

makers of red porcelain, such as the Dutch Van der Milde and Böttcher of Meissen. The best authorities agree that the original Elers ware was made in small pieces only, finely finished on the lathe and often with engine-turned patterns ; that it was of lighter tint than the later red wares; and that the ornament, when any was added, consisted of small floral designs, rosettes, scrolls and sprigs of prunus, entrelacs and small figures such as those representing the four quarters of the globe, a lady holding a flower, a huntsman, and the like. They were applied in the following manner : A lump of plastic clay was dabbed on to the dried surface of the piece, and the design stamped upon it with a metal die ; the superfluous clay was tooled away from the edges of the stamp, and such details as the stalks of flowers, where required, were added by hand. The handles and spouts were also made by hand without the help of moulds. ¶A London warehouse was opened in the Poultry, and for some time at least David Elers took charge of this branch of the business. That the venture was a commercial success we may gather from Shaw's statement that the teapots sold for twelve to twenty-five shillings a-piece. It is a high price when one reflects that a shilling then meant a great deal more than it does today, but no doubt the limited competition would explain it. Moreover, people who paid thirty shillings for a pound of tea would not stick at a guinea or so for a teapot. Besides, Elers ware was little, if at all, inferior to the red ware imported from China. To place any ceramic production on a level with the works of China is to pay it the highest possible compliment, and it will be perhaps superfluous to add that the Elers have never been equalled in Europe in their particular kind of pottery. Even the great Josiah Wedgwood failed to make a red ware up to their standard. ¶A flavour of romance has been imparted to the story of the Dutchmen by the mystery with which, according to tradition, they surrounded their works. We are to believe that a kind of telephonic communication by means of drain pipes connected the Bradwell works with Dimsdale, a distance of nearly a mile, and was used to warn the works of the approach of strangers from that direction. The finished wares were carted to the sale room by night, and were allowed to be seen at that place alone, even by customers. Only persons of approved ignorance and stupidity were employed as servants and workmen, and an idiot was engaged to turn the thrower's wheel. The workmen were locked up in their several rooms by day and subjected to a strict examination before leaving at night. In short, the secrets of the place were guarded as jealously as Böttcher's discoveries at the Meissen porcelain factory. But if the prison-like supervision, the soul-binding oaths, the solemn inscriptions such as "secret to death" upon the doors, did not prevent workmen escaping from Meissen and posing as arcanists in other countries, the very precautions of the Elers ended in their own discomfiture. ¶We can well imagine the curiosity that prevailed in the neighbourhood about these cryptic doings and the feelings of jealousy and dislike of the foreigners who had come with superior manners and superior processes to exploit the resources of the country without admitting the local potters to a share in their success, and who were actually selling a single teapot for a guinea, while the whole weekly turnover of a neighbouring pot works would barely average £4. Under the circumstances we are not surprised to learn that a trick was played on them that does not quite conform to the highest ethical standards. Two ingenious young potters obtained employment at Bradwell, one, Twyford, by assuming entire indifference to all that passed around him, and the other, John Astbury, by deliberately disguising himself, feigning idiocy and submitting to all manner of indignities till he had qualified by his mental vacuity for all the departments of the works in turn. Need-



TEA-CUP, COFFEE-CUP, AND MUG OF ELERS WARE. HEIGHT OF TEA-CUP 2¼ INCHES.



COFFEE-POT, CREAM-JUG, CHOCOLATE-POT OF ELERS WARE. HEIGHT OF COFFEE-POT 6¼ INCHES.



TEA-POTS OF ELERS WARE. HEIGHT OF LARGEST 3¼ INCHES.

less to say he made good use of his opportunities, and worked up careful notes at home of his observations day by day. Eventually he left the works under cover of an attack of illness which had the effect of restoring this Brutus so completely to sanity that he was able very shortly to start potworks at Shelton on his own account, or, according to some versions of the story, in partnership with Twyford. The secret was now out, and the Elers, foreseeing the loss of their monopoly, and having no ties of affection to detain them in the neighbourhood, quitted Staffordshire in disgust in 1710. ¶ It is not to be supposed that red ware was the only kind of pottery made by the Elers. Shaw states that they made a black stoneware of the kind afterwards known as black Egyptian ware, and this account is indirectly corroborated by a teapot in the Hanley mechanics' institute which is attributed on good traditional evidence to Twyford. It is of black ware, after the style of Elers red ware. Of much greater importance to Staffordshire was the introduction of the process of glazing with salt, which is now by common consent attributed to the Elers. But that is another story, and will be dealt with in a separate article. ¶ Wedgwood, writing in 1765, sums up the debt of the Potteries to the two Dutchmen in four items—the use of the lathe, metal dies, alabaster moulds, and the method of glazing with salt. It is a debt that it would be hard to overestimate, for these processes combined with the example of what could be done by careful preparation of the materials, neat workmanship, and hard firing, were sufficient to revolutionize the industry of the district. ¶ It must not, however, be forgotten that John Dwight was already in possession of all these secrets at Fulham, and that he made an exquisite salt-glazed stoneware at least as early as 1672, and that he also used the lathe, moulds, and metal stamps, and even made "red porcelain" teapots with clay procured from Staffordshire. No doubt these considerations, among others, explain Wedgwood's indignation at the presumption of Paul Elers, son of the potter, when he asked that the medallion portrait of his father should be emblazoned with the boastful legend—*Johannes Philippus Elers, Plastices Britannicæ Inventor.* ¶ To return to the ware itself. I have explained the signs by which the collector may discover a genuine piece of Elers ware. It is not, however, by any means a hopeful quest. Red ware, indeed, is not uncommon, but a piece of Elers red ware is very uncommon indeed. Of all the examples on our museum shelves very few have been passed as the genuine article by those best qualified to judge. Among the illustrations given here, the three pieces in the middle of page 301 are probably original Elers ware, and that is the most that can be said for them. The red ware had a long run. Dr. Pococke, who mentions it in his description of a visit to the Potteries in 1750, states that 'they call it dry red china to distinguish it from the glazed.' The large globular teapot shown in the illustration at the bottom of the same page is as late as 1761, and was made to celebrate the wedding of George III, unless we are much mistaken about the significance of the design upon it. ¶ It is practically impossible to identify the individual work of the later potters in this material, as they all followed the same models, and the only marks used seem to have been imitations of Chinese seal-marks employed by everyone indifferently. It is true that the name Astbury appears on occasional specimens, but potters' marks of that kind are very exceptional before about 1760, and it is probable that the pieces in question were made by the younger Astbury. ¶ Although, no doubt, John Astbury was responsible for a good deal of the red ware, it is with quite a different kind of pottery that his name is commonly associated. Astbury ware is a fine neatly-finished earthenware with red, buff, orange, fawn, or chocolate coloured body, sometimes marbled, but more usually decorated with stamped pipeclay ornaments,

Early Staffordshire Wares illustrated by pieces in the British Museum

not unfrequently coloured with touches of manganese ; the whole is coated with a fine lead glaze, and presents a remarkably warm and elegant appearance. A typical example is shown in the bowl, made to celebrate Admiral Vernon's capture of Portobello in 1739, which is illustrated on page 305 ; it has a rich red-brown ground, with pipe-clay ornaments representing the British ships, the fortifications, a few guns, and the gallant admiral himself, with a suitable inscription to say how "Ye prid of Spain" was humbled on this celebrated occasion. ¶ John Astbury was a clever potter, and has been credited with introducing several important improvements to the Potteries. One of these was the use of Devon clay to whitewash the dark bodies then made, and impart to them a certain neatness of appearance : another was the introduction of ground flint into the body of the earthenware and stoneware. He died in 1743, aged sixty-five. His secrets, by whatever means acquired, were freely shared with his neighbours, and although in the light of his questionable treatment of the Elers this liberality may savour less of altruism and more of honour among thieves, still it will not be denied that he was a great benefactor of the Staffordshire potters and an important pioneer of the English ceramic industry. ¶ The subsequent history of Twyford has remained obscure, but no doubt he was responsible for some part of the early ware usually associated with the names of Elers and Astbury. For it must be borne in mind that it has long been the custom to call all red ware Elers ware, and all that belongs to the class last described Astbury ware, and, in the same way, the whole of a later and more important branch of pottery, Whieldon ware, out of compliment to these three masters of their craft. But just as we noted that Elers ware was made in Staffordshire for fifty or sixty years after the Dutchmen had left the district, so we were not surprised to see a fine tyg at a recent sale labelled Astbury ware, although it was ornamented with a bust of Lord Rodney, and could scarcely have been made much before 1780. At the same time it is only fair to insist that the period of progress during the first half of the eighteenth century was shared by a number of able though little-known potters, among whom Dr. Thomas Wedgwood and Ralph Shaw of Burslem were probably scarcely less deserving of notice than Twyford and even Astbury himself.



COFFEE POT (HEIGHT 6 INCHES) AND TEAPOT (EARLY 19TH CENTURY)



PEARLWARE BOWL (STAFFORDSHIRE, c. 1800)



TEAPOT, JUGS AND MUG (STAFFORDSHIRE, c. 1820)

CONCERNING TINDER-BOXES

WRITTEN BY MILLER CHRISTY

ARTICLE IV.—MECHANICAL TINDER-BOXES

(*Conclusion*)

OF mechanical tinder-boxes, there are various forms, many of them highly ingenious. They all ignited the tinder by striking the flint and steel together mechanically, thus producing fire more quickly and certainly than when the operation was performed by hand. ¶ The earliest form was probably the pistol tinder-box, which came into use at least as early as the end of the seventeenth century, and was used very generally in houses of the better class. It continued in use as long as the common sorts of tinder-box, and all kinds became obsolete together. Ordinary examples may now be picked up for about a guinea each. References to its use are seldom found in print. Defoe refers to it in effect, however, where he makes Crusoe say (when he wished to explore the grotto on his island, but was unable to do so for want of a light) : '[I] resolv'd to come again the next day, provided with candles and a tinder-box, which I had made of the lock of one of the muskets, with some wild-fire in the pan.' [1] Sterne, also, writing in 1767, speaks [2] of 'a pistol tinder-box which was . . . . filch'd from me at Sienna.' ¶ Pistol tinder-boxes were made and sold by most gun-makers, whose names they often bear. Their function was, of course, to ignite tinder and thus produce fire : not to fire a charge of powder in order to propel a missile. In nearly all forms, the tinder is contained in a receptacle in the body of the pistol, immediately below the flint and striker, in the position which would be occupied, in a real flint-lock pistol, by the 'pan' which held the powder used as 'priming.' When fire was required, the pistol was cocked, the striker shut down, and the trigger pulled. The sparks produced by the contact of the flint with the striker, fell upon the tinder immediately below, igniting it. Fire was then conveyed to the candle, in the ordinary way, by means of a sulphur-match. Most pistol tinder-boxes are provided with a receptacle intended to contain a supply of tiny sulphur-matches. This is generally a small cavity in the side of the body, and is provided with a hinged door or lid, fastening with a catch. In some examples, however, the receptacle is in the handle, which is made hollow; while in yet others, especially those of late date, it is in a sort of pistol-barrel. ¶ The earlier examples (most of which belong, I take it, to the beginning of the eighteenth century) are usually of iron, and have the spring and other mechanism of the lock external. A thoroughly characteristic example, purchased in Essex, and shown in fig. LVI, is the work of S. Cleeve, of Wolverhampton, who seems to have been a large maker, as I have seen his name on several similar examples. Two others

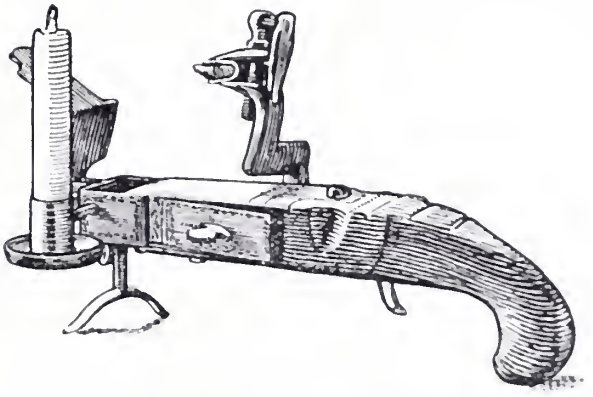
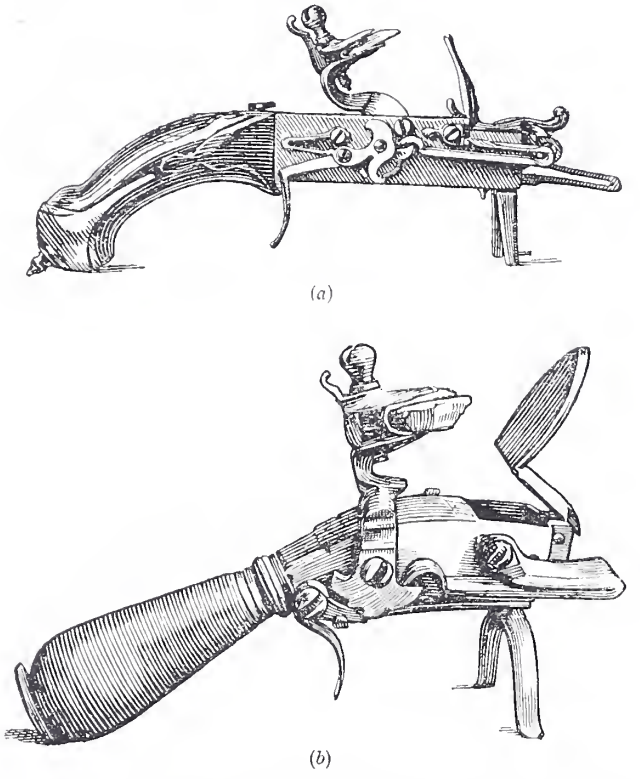


FIG. LVI.—Early pistol tinder-box, belonging to the writer (length, 8¾ ins.).

[1] 'Adventures of Robinson Crusoe' (1719).
[2] 'Tristram Shandy,' ix. p. 88 (orig. ed.).

also shown (fig. LVII) represent more uncommon forms. The larger (*a*), made by I. Peter, of Potsdam, has the stock hinged to the body, so that by pressing the knob, a catch is loosed and the stock may be bent downwards to obtain access to the sulphur matches kept inside the body: the other (*b*), made by Jean Descos, of Layne, is of the same type, but has a hollow, cylindrical, metal handle, which unscrews. There is a similar example (numbered 6206) in the



(*a*)

(*b*)

FIG. LVII.—Two early pistol tinder-boxes, belonging to Mr. Bidwell—(*a*) (length, 10¼ ins.), from Germany; (*b*) (length, 5 ins.), from Layne.

Cluny Museum. ¶ In later examples (which are sometimes of iron, sometimes of brass), the mechanism of the lock was concealed entirely in the body, as in the modern gun or pistol. Some of these have an elegant design in silver wire-work inlaid in the wooden handle. One such (fig. LVIII: see plate), inscribed 'Wilson, London,' is of brass, and shows the match receptacle at the side, as usual, and a candle-socket at the end, which is unusual. Another (fig. LIX) is German, and has the match-receptacle at the end, closed with a sliding lid, which also is unusual. This latter is of iron, and it has lost its candle-socket. Mr. Mole has an example (fig. LX) which is unique, so

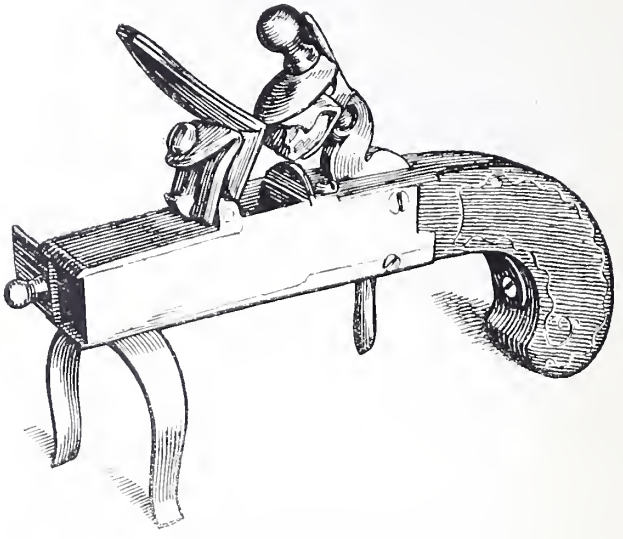


FIG. LIX.—Later pistol tinder-box, from Germany, belonging to Mr. Bidwell (length, 7½ ins.).

far as I know, in that it has a very large and very deep receptable for the tinder. It is made of copper (being the only one made in that metal I have ever seen), and had originally a candle-holder at the side. Some Scandinavian examples (of which Mr. Lovett has two: fig. LXI) have, instead of a candle-socket, a reel and clip for holding a long flexible taper. In the first example (*a*), the reel is at the end of the pistol: in the other (*b*), the taper is coiled round an upright spindle on which the whole pistol

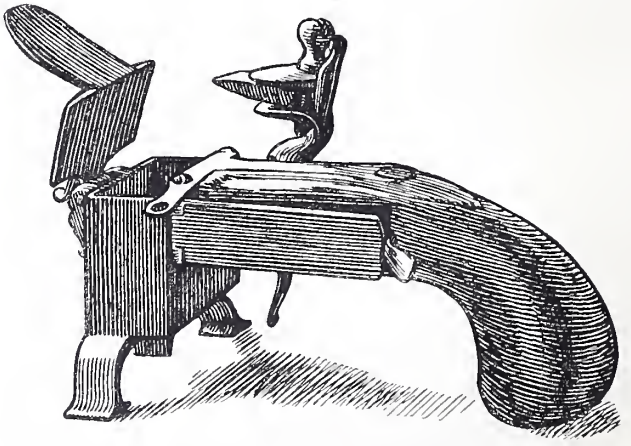


FIG. LX.—Pistol tinder-box of uncommon type, belonging to Mr. Mole (length, 6 ins.).



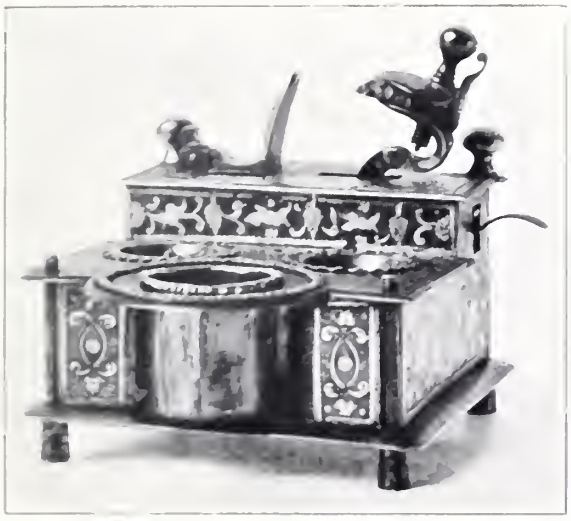
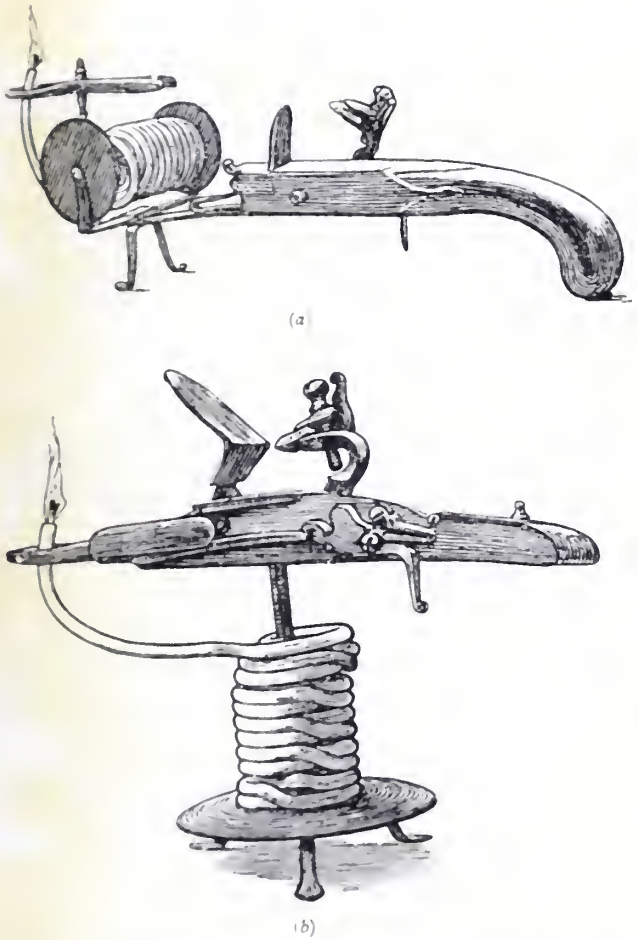


Fig. LXIX.—Combined pistol-tinder box and fork and [illegible]
Mr. Bedwell's collection.



is mounted. This form was never used elsewhere, so far as I know. ¶In the very latest form of the pistol tinder-box—that in use at the end of the eighteenth century and beginning of the nineteenth—the body, foot, and trigger-guard are usually of brass. Of the three examples shown (fig. LXII), one (*a*), made by Ive and Burbidge, of London, has neither match-receptacle nor candle-socket; the second (*b*), made by

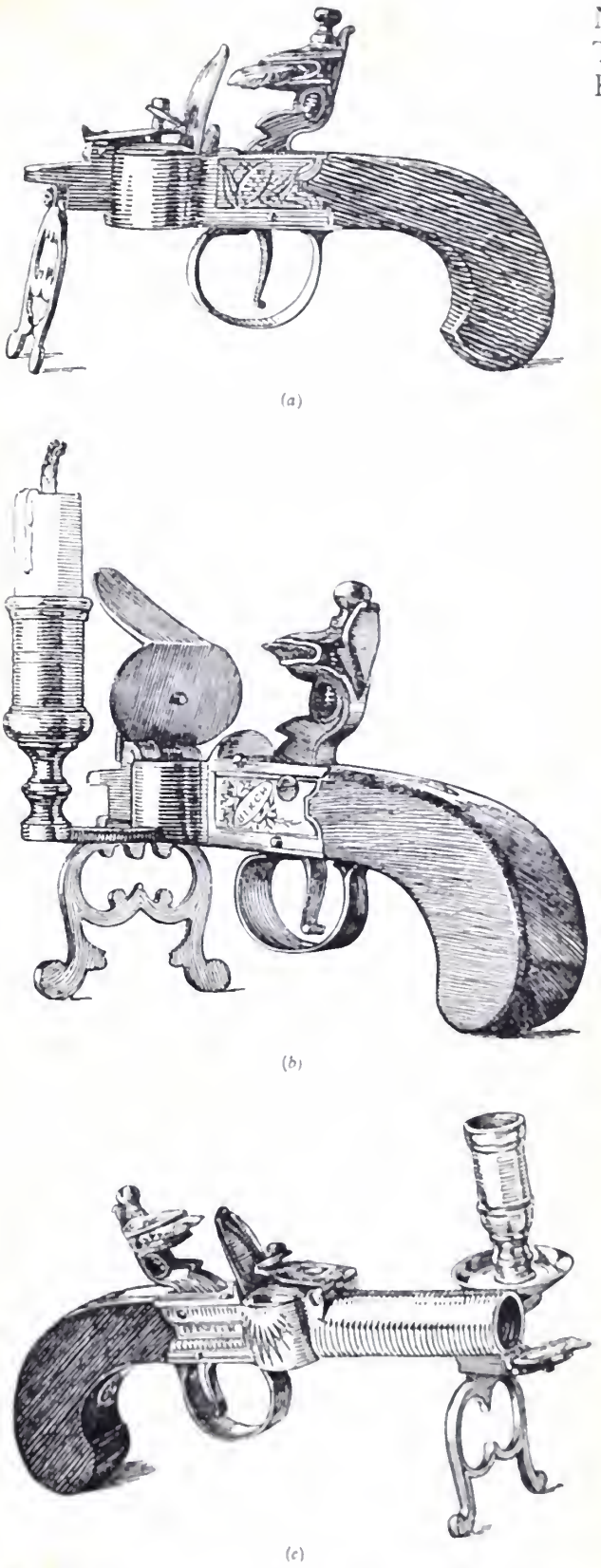


(*a*)

(*b*)

FIG. LXI.—Two pistol tinder-boxes, combined with Taper-holders, from Scandinavia, belonging to Mr. Lovett—(*a*) (length, 14 ins.); (*b*) (length, 12 ins.).

J. Birch (probably of London), has a candle-socket only; the third (*c*), made by Harcourt, of Ipswich, possesses both candle-socket and match-receptacle, the latter taking the form of a round brass barrel, like that of an ordinary pistol, but closed at the end by a hinged lid. ¶Not a few of these later pistol tinder-boxes were intended for



(*a*)

(*b*)

(*c*)

FIG. LXII.—Three late pistol tinder-boxes, all English—(*a*) (length, 5¼ ins.), belonging to Mr. Hudwell; (*b*) (length, 5¼ ins.), belonging to the writer; (*c*) (length, 7 ins.), belonging to Mr. Hudwell

the pocket (see fig. LXIII). These resembled in all respects the ordinary type, described above, except that they were made, of course, very small—usually not more

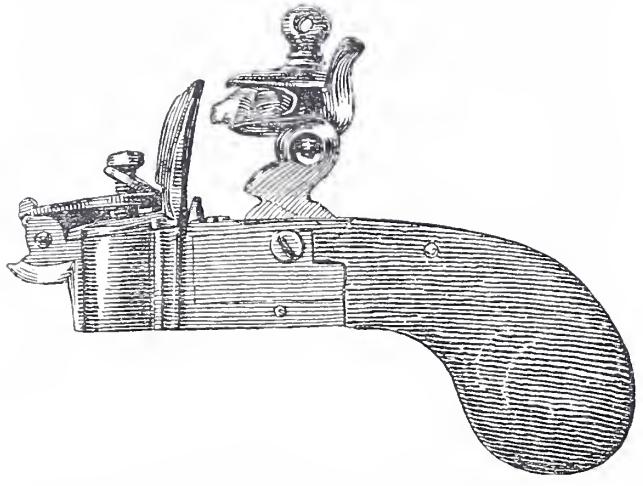


FIG. LXIII.—Pocket pistol tinder-box, with 'secret' trigger, belonging to the writer (length, 3½ ins.).

than four inches in length—and they were never provided with candle-socket or foot. The trigger, too, lacked a guard, and was of the folding or 'secret' kind found in many ordinary pocket pistols, both flint and percussion, of the same period. When not in use, it would shut down, so that it could not catch in the lining of the pocket; but the cocking of the pistol caused it to

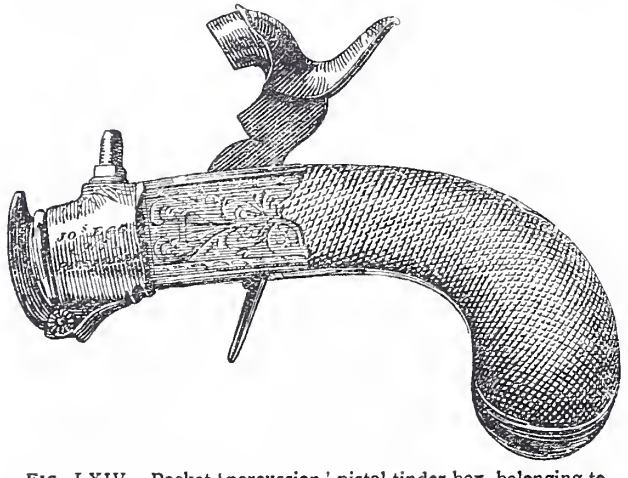


FIG. LXIV.—Pocket 'percussion' pistol tinder-box, belonging to Mr. Bidwell (length, 4½ ins.).

start up into position, ready for use. Most of these pocket instruments have no receptacle for matches, which had, therefore, to be carried separately. ¶One pocket pistol tinder-box belonging to Mr. Bidwell (fig. LXIV) deserves special mention, for it is unique, so far as he or I know, inasmuch as it ignites the tinder, not by means of a flint-lock, but by the more modern 'detonator' or 'percussion cap.' The tinder is contained in a receptacle in the body of the instrument, immediately below the detonator, and closed by a hinged lid in front. This example was made by Joseph Egg, a once-well-known gun-maker, of Piccadilly. It can hardly be earlier than 1820, when the percussion cap was made first in England, or later than Egg's death, which occurred about 1835. ¶ A completely different and rare form of the pistol tinder-box is shown in fig. LXV. Its peculiarity is that, when the trigger is pulled, the upper portion of the barrel opens longitudinally, and a piece of tinder, ignited by the firing,

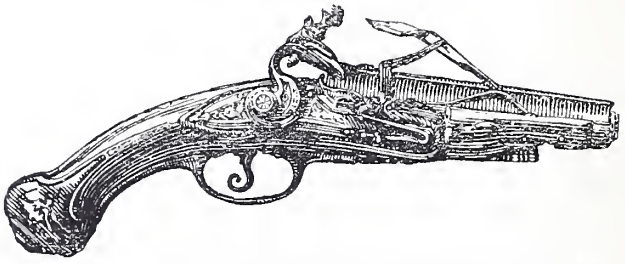


FIG. LXV.—Pistol tinder-box, of uncommon type, belonging to Mr. Bidwell (length, 10 ins.).

is raised up mechanically from the inside. This example, which appears to belong to the seventeenth century and is probably Italian, is inscribed 'F. Bigoni.' It belongs to Mr. Bidwell, who has two others apparently of equal age, one inscribed 'Fromery, Berlin,' the other uninscribed. Another, probably also of the seventeenth century, in the museum at Andover, is inscribed 'Io: Ulpich, Mänz.' It is a very fine one of steel and brass, with a handsomely-carved wooden stock, and has figures of huntsmen, hounds, a reindeer, ordinary deer, and other animals engraved upon various parts. A still finer example of about the same date, preserved in the Wallace collection, bears scrolls, strap-work, hares, hounds, &c., in silver gilt, with a figure of Diana on the

barrel, and an inscription (*Felix Meier in Wienn*) on the lock-plate, both the latter being inlaid in gold. This kind of pistol tinder-box was never made, so far as I know, in England. ¶ Certain other forms of the pistol tinder-box can scarcely be so described

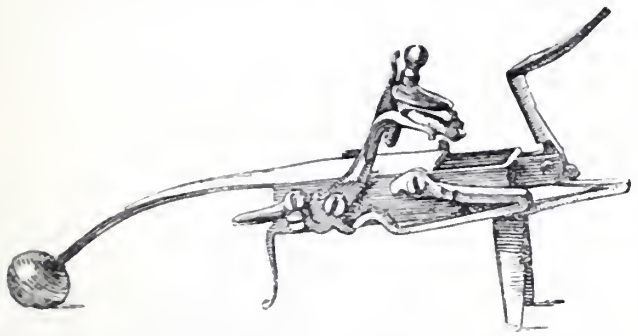
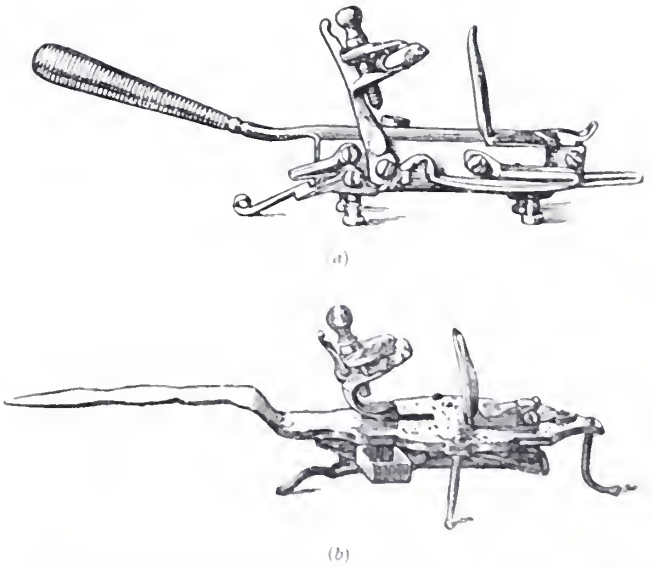


FIG. LXVI.—Pistol tinder-box, of modified form, belonging to Mr. Bidwell (length, 8 ins.).

at all, for the form of the pistol is lost entirely, though its essential mechanism remains. Some of these must be of early date, as they have the mechanism of the lock external. The German example shown in fig. LXVI differs little from the ordinary pistol type, except that its handle is a strip of brass, terminating in a brass ball. An identical example (numbered 5781) is in the Cluny Museum. Three other examples figured show greater divergence, in that they are intended obviously to be held (unlike a pistol) in one hand, while the trigger is pulled with the other. The first (fig. LXVII : see plate) is in the municipal art gallery at Birmingham, and is unlike any other I have seen. The handle curves to one side. Most of the metal work is elegantly chased, and a design in silver wire-work is inlaid in the wooden handle and body. It is probably Italian. The other two (fig. LXVIII) are both entirely of metal and stand on four feet : not on a foot and the butt. ¶ Still less like a pistol (but retaining, nevertheless, its essential mechanism) is the combined mechanical tinder-box and inkstand (fig. LXIX : see plate). It is of steel, beautifully chased, and damascened in gold and silver—altogether an excellent piece of workmanship, probably Italian. Its combined uses are, however, somewhat incongruous; for the firing of the pistol gives the whole contrivance a jerk sufficient to throw the ink out of the pot. The example figured belongs to Mr. Bidwell. Mr. Balfour has another, and there is another (numbered 5163) in the Cluny Museum. ¶ A somewhat similar, but rarer, combination is that of an alarm-clock and a pistol tinder-box. At any time to which the clock is set, the mechanism fires the pistol automatically, lighting and setting up a candle. The pistol may also be fired and the candle lit by pulling a trigger, so that the time may be seen at any hour of the night. An excellent example, probably German, is in the British museum: another, of English make, belongs to Mr. Henry Balfour, who will describe it hereafter in detail in these pages. ¶ Even more unlike a pistol in shape (though still containing all its essential mechanism) is the neat, locket-like, metal box, of the size and appearance of



(*a*)

(*b*)

FIG. LXVIII.—Two pistol tinder-boxes, of modified form, belonging to Mr. Bidwell—(*a*) (length, 5¼ ins.), from Germany ; (*b*) (length, 9 ins.), from Italy.

a large walnut (fig. LXX), which is, or used to be, in common use in Japan. It served as a *netsuke* for tucking under the waist-belt. To the ring at the bottom was attached a small bag, intended to contain spare tinder and probably also smoking materials,

Mr. Lovett has one (fig. LXXI) with a bag, made of flowered brocade, still attached. In 1868, an English firm brought out a reproduction in silver of one of these Japanese boxes,

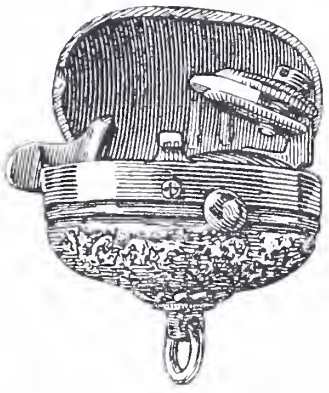


FIG. LXX.—Locket-shaped pistol tinder-box (*netsuke*), from Japan, belonging to Mr. Bidwell (length, 1½ ins.).

intended as a locket to hang from the watch-chain, and put it on the market as 'Day's Registered Niphon' (fig. LXXII). West does not often thus copy East. ¶ Another kind of mechanical tinder-box was the wheel tinder-box, devised, I believe, in England, about the begining of the nineteenth century. It consisted of a narrow, japanned, tin

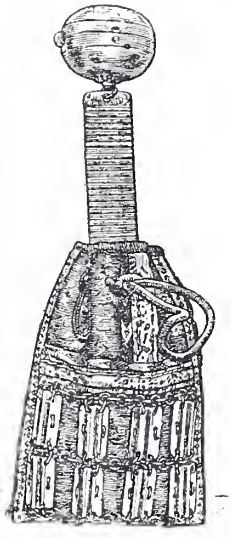


FIG. LXXI.—Locket-shaped pistol tinder-box (*netsuke*), from Japan, with belt-pouch attached, belonging to Mr. Lovett (length of box, appendage, and pouch, 8½ ins.).

box, about four inches long, one-and-a-half wide, and one deep, provided with a sliding lid, and having a steel disc or wheel, about an inch-and-a-half in diameter, projecting from one end. The box was divided into three compartments. That nearest to the wheel was for the tinder: the other two, for the flint and matches respectively. A piece of strong string could be wound tightly round the spindle of the wheel; and, when this was pulled quickly, it caused the wheel to revolve rapidly, like a boy's wheel-top. When fire was required, the flint was held against the edge of the wheel, just over the com-

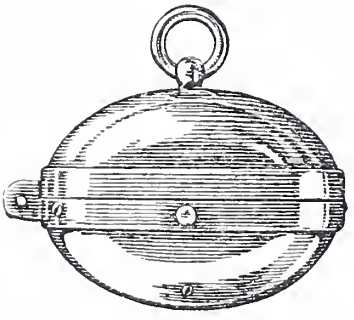


FIG. LXXII.—Modern English reproduction, in silver, of Japanese locket-shaped pistol tinder-box, belonging to Mr. Bidwell (length, 1½ ins.)

partment containing the tinder, and the string was pulled sharply, causing a shower of sparks to fall upon the tinder, which became ignited. The instrument worked upon the same principle as the wheel-lock pistol and the 'steel-mill' used to give light to the coal-miner before the invention of the Davy lamp. It was supposed to be quicker and more certain in its action than the ordinary tinder-box. Examples of the wheel tinder-box are now so scarce that no more than seven or eight are known to our leading collectors. The one here shown (fig. LXXIII) is in the museum at Lewes. Others are in

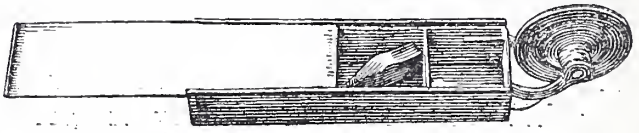


FIG. LXXIII.—Wheel tinder-box (English), in the Lewes museum (length, 5¾ ins.).

the collections of Messrs. Balfour, Bidwell, Lovett, and a gentleman at Leominster. There is also one in the Blackmore museum at Salisbury. In America, there is one (but without its lid) in the United States national museum, at Washington. I shall be glad to

hear of the existence of others. One of the best I have seen is that belonging to Mr. Lovett, which came from Lewes. It is absolutely perfect, having apparently never been used, and retains even its full supply of tiny sulphur-matches. Like the American example noticed above, it has a rounded, instead of a flat, bottom—perhaps to afford a more comfortable hand-hold.

The tinder-box, in all its many forms, was driven out of use in England (as has been said) about 1835. Yet a very few continued to use it, chiefly in remote rural places or for lighting pipes and cigars, until long after. As late as 1860, a writer in *The Illustrated London News* stated that it was in use, even then, by some elderly country people in the vicinity of Salisbury Plain, and by some captains of Tyne colliers, who considered that a lucifer on board would bring ill-luck. ¶ On the continent, the tinder-box is still in common use among the thrifty peasants of France, Italy, and Spain. In France, it lingers mainly owing to the badness and dearness of matches, caused by the government monopoly in them; and *briquets* of various kinds, intended for the pocket, may be bought still in most large tobacconists' shops. One such (fig. LXXIV), sold usually for one franc, is a combination of a steel, some prepared 'match' for use as tinder, and a tube in which the glowing match may be extinguished after use and its charred end preserved ready for use again. Strictly, however, this object is not a tinder-box, as it does not actually contain the tinder. Another modern French *briquet*, also intended for the pocket (fig. LXXV), is probably the most effective mechanical tinder-box ever devised, though costing five francs only. It is intended mainly for the use of French smokers; but many were sold to English officers proceeding to South Africa. To use the instrument, it should be held in the left hand, and the door or lid in the edge opened; the projecting ring should then be grasped between the fingers and thumb of the right hand and turned sharply; this ignites the end of the match-tinder, which then should be pushed out by turning the little cogged

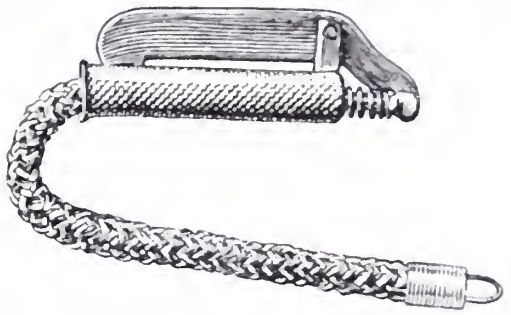


FIG. LXXIV.—Modern French *briquet* for the pocket, belonging to the writer (length of tube and steel, about 3 ins.).

wheel. When a light has been obtained, the 'match' should be drawn back by means of the wheel (care being taken not to rub off the charred end) and the door closed. This extinguishes the glowing 'match' and leaves it ready for use again. ¶ Nor is the continued use of flint and steel due only to oppressive government monopolies or the conservatism of ignorant peasants. To travellers in wild regions, the flint and steel still afford the surest and most reliable means of obtaining fire, and wise travellers in such countries never start without them. In the pocket of a traveller or on the back of a

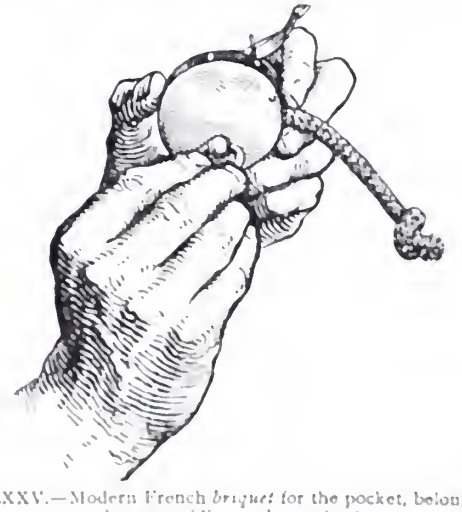


FIG. LXXV.—Modern French *briquet* for the pocket, belonging to the writer (diam., about 2 ins.).

pack-mule, ordinary matches may receive at any time a thorough wetting; and the state of the traveller who has then no flint and steel to fall back upon is often

extremely perilous. On the other hand, flint and steel may be kept in water without injury, and will give off sparks immediately on being taken out; while many kinds of tinder may be dried readily after a wetting. It is conceivable, therefore, that a bit of broken jam-pot, picked up on a beach, and an old pocket knife or the steel toe-tip

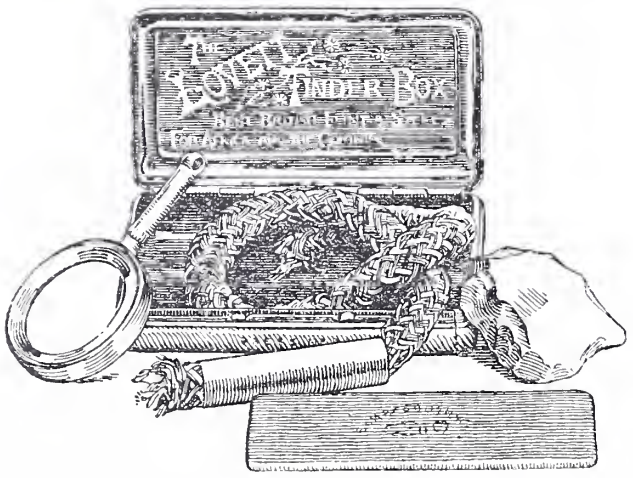


FIG. LXXVI.—The 'Lovett' tinder-box, designed by Mr. Edward Lovett (length, 3 ins.).

from a heavy boot, might save the lives of many members of a shipwrecked party. ¶ This, then, is the reason why the tinder-box, though long obsolete for general purposes, has become recently once more an article of commerce. About four years ago, Mr. Edward Lovett designed a compact tinder-box (fig. LXXVI), intended to sell for one shilling, and placed it on the market through Messrs. Langton, Ford, & Burden, a firm of city merchants. It contains a burning-glass (for occasional use), a flint, a steel, and a piece of prepared match-tinder. Some thousands of the Lovett tinder-box have been sold, most having gone to South Africa, where (as has been said) many a weary and matchless British soldier, when drenched to the skin and in sore need of a camp fire, found good cause to love it! The inventor has since produced it in an even cheaper form.

[NOTE.—I desire to thank many friends and correspondents for assistance and information of which I have made use in the foregoing articles. Their help has been of especial value, inasmuch as there is practically no literature relating to the subject. The chief among my helpers has been Mr. Bidwell, to whom I am deeply indebted. I am indebted also, in varying degrees, to his Excellency the Chinese ambassador, Messrs. Edward Lovett, H.C. Collyer, Roland T. Mole, W. B. Redfern, Whitworth Wallis, and others. ¶ I much regret that I had not access to Mr. Lovett's fine collection early enough to allow me to illustrate as many of the objects contained in it as I should have liked. ¶ Mr. Lovett points out that I was wrong in stating (*ante*, vol. i, p. 60) that a fire-steel should be highly tempered. It should be of medium temper only.—M.C.]

VITTORE CARPACCIO ET LA CONFRÉRIE DE SAINTE URSULE À VENISE. Par Pompeo Molmenti et Gustave Ludwig. Florence: R. Bemporad et Fils. 1903.

Signor Molmenti, a brilliant writer on the social institutions of Venice, and Dr. Ludwig, well known as a careful worker in the Venetian archives, have combined to produce an interesting and instructive volume full of out-of-the-way facts about the organization of the charitable confraternities of Venice and the history and vicissitudes of the famous pictures which Carpaccio painted for the confraternity of St. Ursula. ¶ We cannot for a moment agree with our authors that 'the *first* thing that ought to appear to whoever looks carefully at the cycle of St. Ursula's life in the academy of Venice is that the pictures, being to-day of different sizes, cannot have preserved their primitive dimensions' (we resent the 'ought'!). Yet we are far from sorry that someone has had the patience to attempt to revive these works as they must have originally appeared, with the few inches added here and there that are required to fit each one into the place for which Carpaccio painted it. Interesting also and valuable is the attempted reconstruction of the building where they were placed, while the careful study the authors have given to the pictures from the point of view of the light they throw on contemporary costumes and manners, and on the popular festivals of Venice, is a valuable addition to the mass of historical learning that necessarily accumulates around such fascinating subjects as attractive works of art. ¶ A certain part of the book is characterized by an undertone of hostility to the prevailing methods of comparative art criticism, and as a challenge to mere 'connoisseurship' Signor Molmenti and Dr. Ludwig boast that no single statement or hypothesis in their volume is without 'une aide, un soutien, une confirmation' in the documents of the archives or in the history of art or of customs. This claim may not readily be called in question when their statements refer to matters that can be determined by scholarship and learning. But it must never be forgotten that in art there is the art-element! This art-element is not amenable to pedantry, it is not commensurate with the document, and it is connected with history by a very subtle and delicate thread. Signor Molmenti and Dr. Ludwig, when they touch upon matters where archives and documents cannot, or for some reason do not, instruct them, show the inevitable limits of their method. We should be among the last to deny the value of historical studies apropos of art, but among the first to protest against confounding these studies with the study of art itself, because such confusion of two things, only superficially coincident, often leads scholars to imagine that they are competent to give an opinion upon matters belonging entirely to the province of aesthetics, upon which only the trained connoisseur has a right to speak. ¶ Not to stray into a long disquisition upon this interesting general topic, let us examine for a moment the way our authors deal with Carpaccio and certain other contemporary painters, when they desert the domain of the historian and stray into that of the connoisseur. Although they have put off to another volume a detailed study of Carpaccio's career as an artist, and treat him here chiefly as a flower on a genealogical tree, yet in their introduction they permit themselves to advance the hypothesis that he was the pupil of Lazzaro Bastiani, and, after mentioning his earliest and his latest dated works (the St. Ursula of 1490 and the St. Paul at Chioggia of 1520), they reproduce as a youthful work a picture at Verona representing two female saints, and speak of a Madonna at Frankfort as also an early work, perhaps his earliest. ¶ To Lazzaro Bastiani, who was already active in 1449, they devote much more space. On internal, not documentary, grounds they say that the series of 'jolis tableaux d'une grande originalité' in S. Alvise at Venice belong to his atelier, as well as the two pictures in Vienna ascribed to Carpaccio that came from the confraternity of St. Jerome, and a Madonna in the sacristy of the Redentore; while to Lazzaro himself they give the great picture in the National gallery, hitherto ascribed to Carpaccio, which represents the doge Giovanni Mocenigo praying the Virgin to deliver Venice from the pest that menaced it in 1478. They speak also of two Annunciations painted by Lazzaro, one in Venice and one at Klosterneuburg, of Madonnas at Verona and in the doge's palace, and of his *chef d'œuvre*, the St. Veneranda enthroned, in the academy of Vienna, and they reproduce his Bergamo Coronation. Apropos of Lazzaro, they find him a far greater master of perspective than Gentile Bellini, and they deprecate the 'conventional praise of Gentile by critics

who merely repeat each other's words.' As pupils of Lazzaro, over and above Carpaccio, they class Mansueti and Benedetto Diana, noting a resemblance between Carpaccio and the former, while to the latter they attribute a Madonna with SS. Francis and Jerome, which is now in the royal palace at Venice, and, following Morelli, the Christ at Emmaus in S. Salvatore. ¶ Let us examine these statements in some detail. Our excuse for dwelling upon this introductory chapter, which, after all, has little or nothing to do with the main thesis of the book, is the authors' claim that every hypothesis in their pages is supported by historical and documentary evidence, and also their apparent hostility to the methods of the connoisseur, who is guided in his hypothesis principally by the internal evidences afforded by the works of art themselves. ¶ Their first statement, that Carpaccio was the pupil of Lazzaro Bastiani, turns out, however, to be based almost entirely upon just such internal evidence—misread, as it seems to us here—of the mere 'evidence of the eye' description. They have, it is true, the external fact to go upon that Lazzaro was the older man, and that in 1508 their names were coupled together in a public act, the name of Lazzaro preceding that of Carpaccio. Nothing more. The rest of the argument rests upon 'ressemblances du style entre les deux artistes,' and especially upon a point so very 'Morellian' that we are quite shocked to find it in these serious pages. This point is the fact that conventional and fantastic trees of peculiar shapes appear in the works of both masters. These they contend, in good Morellian style, are details which may seem unimportant to the superficial observer, but which to the really intelligent student have a profound significance. ¶ But if we are to choose Carpaccio's master upon internal evidence alone, we have a great many points more significant than the shapes of trees to connect him with an artist much greater than the humble Lazzaro. What could be closer to Gentile Bellini than some of Carpaccio's drawings of gay, strutting young men, and what more significant trait could a painter take from his master than the build of the figure and the articulations of movement, not to speak of general scheme of colour and technique? In all these fundamental matters Carpaccio as an artist clearly derives from Gentile, no matter in whose shop he may as a small boy have first learned to grind colours. And if we must have trees as well, why there are 'arbres peu touffus et fort plats' not only in Gentile, but in nearly every painter who came out of Jacopo Bellini. And we find again and again in Carpaccio those bare decorative trees which form such a distinctive feature of the Paduan school. We have them in the same picture of the St. George series, where Lazzaro's famous trees occur; we have them in the Christ in the Garden of the scuola, and in Mr. Benson's St. Catherine Reading, to mention but a few. The Madonna of Frankfort is cited by our authors as an early work, and may consequently be examined for traces of pupilship. What do we find? Keeping to trees alone, we discover the bare tree of the Squarcioneschi in the foreground, and then a distant battlemented hill, fringed with soft tree-shapes, that is a mere variation of part of Gentile Bellini's background in the Layard Adoration! As for trees of scanty foliage and very flat, we scarcely know more rounded, leafy, and full trees than Carpaccio's in the Lion of St. Mark's in the ducal palace, or the forests in the Stuttgart Stoning of Stephen. No, the tree argument will not lead us far! ¶ Upon internal evidence again, the two female saints at Verona, which are reproduced in the book before us, are set down as early, but to us the affinities seem rather with such works as the Meeting of Joachim and Anne of 1515, or the Presentation of 1510. They have the vacant look and the flabbiness of structure which grew upon Carpaccio with advancing years. ¶ We are next asked to believe that the seven daubs in S. Alvise, which Ruskin fantastically set down to the boy Carpaccio, had their origin in the atelier of Lazzaro Bastiani. How do the writers account for the late baroque *putto* which appears in the third picture? It is much easier to believe them the folly of some nun in that convent, whose incompetence made her work appear archaic—as children's drawings sometimes call up Aztec pottery—than of some contemporary of Carpaccio's whose imagination led him fifty years ahead of his time. Then we fail to see why the two pictures in Vienna, agreeing so well with many of Lazzaro's paintings, should be set down as mere atelier work. They are quite on a level with most of the performances of this journeyman painter, who aped now the Vivarini (from whom he may trace his artistic descent), now Gentile, now Buonsignori or Mantegna, now Cima or Carpaccio himself. The Funeral of St. Jerome is, in fact, higher than his average, with its harmonious arrangement, and the windows behind the black-robed friars, that open out

on a peaceful stretch of lake, low hills, and cloudy sky. ¶ In regard to the Venice Annunciation and Madonna, the Madonna in Verona, the altarpiece at Murano, the Bergamo Coronation, and the Vienna St. Veneranda, we are glad to be in accord with our authors. Signed and unsigned, they are indubitable works of Lazzaro Bastiani. The Annunciation at Klosterneuburg we do not know, but if we were inclined to supplement their list, we should have many others to add, such as the St. Jerome enthroned at Asolo, the impressive St. Antony of Padua at Barletta, the signed Pietà in S. Antonio at Venice, five or six pictures in the Correr gallery, and so forth. But this is not the place for a complete study of the protean Lazzaro; we must return to the subject in hand. ¶ The only really important assertion made in regard to Lazzaro is that he was the author of the Doge before the Virgin in the National gallery (No. 759), and here it behoves us to enter a strong protest. That it is not Carpaccio we agree, but chiefly on grounds that would *à fortiori* exclude Lazzaro Bastiani as author—namely, that as art it is too serious for Carpaccio, who was at best a master of gay story-telling and of *genre*. The uncouth Lazzaro is out of the question, the moment one begins to judge pictures for their quality. Signor Molmenti and Dr. Ludwig cite the St. Veneranda as Lazzaro's masterpiece, so that it is fair to take this as a point of departure for a comparison of quality between Lazzaro at his best, and the author of the National gallery picture. In the one we have an enthroned saint who looks like a wooden idol, surrounded by groups of ill-proportioned, heavy-looking people. The spirit of the whole is commonplace to a degree, and although the architectural background is skilfully drawn, it is divided in such a hopelessly inartistic way as to rob the altarpiece of all unity of composition. In the National gallery picture, on the other hand, we have a work whose first and overwhelming impression is one of profound solemnity. It is true that the Virgin is awkwardly built and huddled into a niche too small for her, but her grave, sweet look and the intent gaze of the Child are rendered so feelingly that the faults of construction of this group fade out of sight. The figure of the doge, on the other hand, is magnificently conceived, both as portraiture and as structure. Nowhere in Carpaccio will you find conveyed such a sense of real existence as in this stately personage, and of course in Lazzaro, at his best, you have only the hollow shell of shapes. The St. Christopher, too, is one of the grandest, most robust figures of the whole Venetian school, showing a superiority of structure to even the much later masterpiece by Giovanni Bellini, the St. Christopher in the altarpiece of S. Giovanni Crisostomo. And then the landscape—no one but a great artist would have thought of surrounding those dominating figures with such a poetical stretch of sky and water and mist-enshrouded hills, crowned with castles and towers which the fading light throws for a solemn moment into silvery relief. The nearest parallel to this landscape, which is not only profoundly poetical in sentiment but thoroughly real in structure, is the background to that marvellous Adoration in the Layard collection, painted by Gentile Bellini. And now that the name has escaped us, we ask why should not he be the author of this masterpiece? His two dated pictures, the Corpus Christi Procession of 1496 and the Miracle of the True Cross of 1500, are both more advanced than this work, but they show nothing inconsistent with it. In fact, among the profiles of kneeling senators in the latter we may find some very close parallels to the kneeling doge, Giovanni Mocenigo, both in the structure of the profile, disposition of planes, modelling and general interpretation. Gentile's Sultan Mahomet, belonging to Lady Layard, dates from 1480, and shows that as far as the date (1478) of the National gallery picture goes there is nothing against his authorship. But there is a signed picture of Gentile's which stands extraordinarily close to this Madonna, the Virgin Enthroned, which passed from the Eastlake collection into the possession of Mr. Ludwig Mond. It seems to be one of his earliest preserved works. Here we have the same huddled look of the figure in a throne of disproportionate smallness, the hand has the same structure, and the brocade and system of drapery are nearly identical. The strong, square-palmed, peasant-like, long-fingered hands of the saints in the National gallery picture find their counterpart in the hand of the St. Mark in the Frankfort gallery, there attributed to Mantegna, but clearly by Gentile. ¶ There is still another road that will lead us to Gentile as the author of this picture, but it is a road upon which our only guide, here as elsewhere, must be the sense of quality. By the process of exclusion we almost inevitably come to Gentile Bellini, for there is no other of the important names in Venetian art which can be attached to this work with anything like the probability of his. If the picture were, as Dr. Ludwig and Signor Molmenti seem to think,

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of second or third-rate quality as art, then we might be free to try for a fit among the minor craftsmen, known and unknown, who flourished in Venice during the last quarter of the fifteenth century. But Mansueti, Diana, Jacopo da Valenza, Jacopo da Verona, the first Bassano, Marco Marziale, Quirico da Murano, and all the minor provincials who flocked to Murano and to Gentile are excluded, some by the date and all by the fact that the work betrays power and genius, and is far above their heads, Lazzaro's included. ¶ We have dwelt on this picture at such length because it illustrates so well just the sort of mistake that archivists and historians are apt to fall into when they attempt the task of the connoisseur, without having his special training. And we would gently reprove the learned and brilliant authors of the book before us for deserting their own admirable programme of emitting no hypothesis not based upon provable fact. For the moment you enter into the preserves of the trained connoisseur, and begin to attribute pictures by style and quality, your gifts and training should be of a totally different order from those necessary to historical and documentary research. That the connoisseur's sense of quality and feeling for style are infallible, we should be the last to pretend. But at any rate these are the only guides we have in the vast domain of undocumented pictures, and instead of treating them with contempt, as these writers do, and at the same time venturing rashly, with only the archivist's and historian's preparation, upon attributions which, to be sustained at all, must ultimately depend upon a trained eye, surely the wiser course would be to insist upon the seriousness of the studies, the careful training of visual memory, and the years of travel that must precede any respectable attempt to 'baptize' or 'attribute' undocumented pictures. ¶ Having lingered so long over this one point—our excuse is its importance to a clear view of art studies ! —we must touch more briefly upon some of the further questions raised here, wherein connoisseurship is the prime factor. In attributing to Benedetto Diana the Madonna with SS. Francis and Jerome in the royal palace of Venice, our authors follow the guidance of Crowe and Cavalcaselle. In this attribution, however, those forefathers of research and connoisseurship displayed their usual power to observe and their habitual timidity in drawing the inferences which followed upon their observation. This picture, as they point out, contains elements of Alvise Vivarini and of Giovanni Bellini, but especially of Lazzaro Bastiani. But they found it attributed to Benedetto Diana, and so, although there is not one inch of it that cannot be paralleled elsewhere in Lazzaro's work (in spite of the fact that the whole effect is rather more poetical than is usual with him), they stuck to the traditional attribution in spite of the evidence of their eyes. But we should have expected greater daring from writers who do not hesitate to credit Lazzaro with the National gallery picture ! ¶ Another matter in which the artistically trained eye and imagination are almost essential, is the identification of portraits. The critic who attempts this must be able to turn a full face into a profile, and *vice versâ*, and must know just how much to allow in each case for the painter's personal habits of visualization, which are no less marked in his portraits than in his imaginative compositions. How have our authors acquitted themselves of this delicate task ? ¶ In some cases they have done excellent work in bringing a mass of historical evidence to bear upon the probability of certain figures in Carpaccio's St. Ursula series being this or that Venetian contemporary of his. Thus, in the fashionable young men under the arches of the portico in the first picture. we have no hesitation in agreeing that we see Carpaccio's portraits of the three Loredan brothers, the family who were chiefly connected with the confraternity. But when they identify in the senator to the right of the King receiving the Ambassadors the portrait of Giovanni Bellini, upon a fancied resemblance between this head and the head of a young man in the Capitoline gallery, which in the opinion, they say, 'des meilleurs juges' is Bellini's portrait of himself, we are forced again to object. In the first place, we entirely fail to trace the alleged resemblance ; and secondly, we believe with Morelli and others that the head in the Capitol is not by Bellini, but by Rondinelli, signed, as Bellini's followers so often signed, with Giovanni's name. And when they go on to argue, from this slight and unlikely basis, that Carpaccio probably had 'the delicate thought of representing, in the counsellors of the king, his friends among the painters of Venice,' and thereupon emit the hypothesis that the last head is in all likelihood that of Lazzaro, we must again remind our authors of their promise to tell us nothing that is unsupported by historical evidence. ¶ It is, however, easier to follow them in their identification of Nicolò Loredan and his son Antonio in the fourth picture of the series, and of Nicolò's first wife, Donna Eugenia Cao-

torta, in the solitary female who kneels beneath the bier of St. Ursula, as she is being borne to her burial. It seems a little wide of the mark to reproduce the portrait of Fra Teodoro of Urbius simply because he happened to belong to the same brotherhood as one of the Loredan relatives of Donna Eugenia ; and we suggest that, in the absence of any but internal evidences, this portrait ought to be given to Gentile, not to Giovanni Bellini, as our authors imagine. Perfectly fantastic to us appears the idea that Carpaccio painted himself as the young prince (in the Martyrdom) 'who, suddenly smitten with love for St. Ursula,' 'les yeux pleins de langueur, laisse tomber son epée comme saisi d'une emotion subite et défaillant sous elle.' The only reason given for this hypothesis is that it would seem 'naturel que l'auteur ait choisi cette occasion pour se répresenter lui-même.' That would obviously depend upon the bad or good taste of the painter, and here, in the total absence of historical support, we should not dream of hazarding an opinion ; but we certainly fail to find any but a purely fortuitous resemblance between the head of this amorous warrior and the one of the 'Venetian school' in the Uffizi which is reproduced in this volume. ¶ But it were ungracious and unfair to close upon a note of adverse criticism, for there is so much in the book that is interesting and well done. The legend of St. Ursula is retold, and reproductions from early woodcuts and northern pictures, and from the interesting early frescoes at Treviso, are brought together. The history of the confraternity, its reconstruction, and all sorts of amusing and interesting details about its management, its costumes, expenses, festivals, and so forth, will be found here ; and also the history of its chief patrons, and explanations of the jewelled ornaments they wear on their sleeves and caps in Carpaccio's representations of them. The architectural background of the Departure, and the sketch for it in the British museum, are brought into relation with early woodcuts of castles in Rhodes and Candia, and a variety of interesting drawings by Carpaccio that have a connexion with the St. Ursula series are reproduced. Indeed if it were not for those occasional unfortunate ventures into subjects only amenable to the connoisseur, the book would deserve an unqualified welcome as an interesting contribution to the intimate history of Venetian life in the fifteenth century.[1] ¶ But as it is, we must repeat our regret that scholars who have such a contempt for connoisseurship should not have refrained from it altogether. Unfortunately, though, there is scarcely a writer on art, however ignorant he may be of the methods of the connoisseur, however much he may affect to despise them, who does not fill his pages with far wilder shots at attributions unsupported by documents than any 'Morellian' would venture upon. What such writers seem to oppose is the idea that any systematic training of the eye and of the visual memory is possible, that the business of attributions, important or unimportant in itself as it may be, is one to be taken seriously. Connoisseurship is no new thing, it is, alas, no rare thing : all we contend for is that when it is attempted, it should be done with the sense that it, too, is, in its own way, a branch of science. It is apparently like metaphysics, the object of studying good metaphysics being to get over bad metaphysics, for metaphysics of some sort the human creature will have. And connoisseurship of some sort even the most pedantic writer on art apparently will have, and only the good can expel the slipshod and haphazard connoisseurship that is so much the fashion among otherwise learned and conscientious scholars.

M. L.

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[1] We have not, of course, checked the authors' historical statements with the same care that we have given to those relating to art. One small historical point, however, we have been able to examine with independent knowledge, and we find it so carelessly stated as to be more than misleading. On page 66 there is a sentence that contains almost as many errors as phrases. They say: 'Au xvii^me^ siècle l'ambassadeur anglais Wooton [*sic*] fit peindre après nature, par le peintre Odoardo Fialetti, toutes les receptions de la salle du Collège, et envoya les tableaux à son maître le roi Charles I. . . . Ces tableaux se trouvent aujourd'hui au palais de Hampton Court.' Sir Henry Wotton, who was ambassador under James I, had one reception painted by Fialetti, which he kept in his own house, leaving it by will to Charles I. This picture is at Hampton Court. The only other pictures there painted by that artist for Wotton are four portraits of doges. We do not suggest that this small example of inaccuracy will be found to be a case of *ex pede Herculem*.

Ahnenreihen aus dem Stammbaum des Portugiesischen Königshauses Miniaturenfolge in der Bibliothek des British Museum zu London. Met einem genealogischen Wegweiser von Professor H. G. Ströhl, so wie einer kunsthistorischen Erläuterung und einer kurzen Abhandlung über die Flandrische Buchmalerei des xv und xvi Jahrhunderts von Professor Dr. L. Kaemmerer. Stuttgart, 1903. Thirty-four pages, with four phototypes and nine illustrations in the text (13 in. by 10 in.), and an atlas of thirteen phototypes (23 in. by 17 in.). £1 10s.

Among the many interesting manuscripts adorned by Netherlandish miniaturists and

illuminators preserved in the British museum is a portion—thirteen leaves—of a genealogy of the kings of Portugal reproduced for the first time in the present publication. Eleven of these leaves were purchased in 1842 from a dealer at Lisbon for £40 by Mr. Newton Scott, an attaché of the English embassy. The museum gave him 600 guineas for these, and in 1868 acquired from the Baron de Hortega two more, the margins of which had unfortunately been considerably cut down. At the end of the fifteenth century royal and princely families vied with one another in the construction of elaborate genealogical trees of their ancestors. The Emperor Maximilian had his genealogy traced up to Noe. The tree, drawn and printed from woodcuts by Hans Burgkmair, is well known. Maximilian's example, it seems, excited the emulation of a Portuguese prince, Dom Ferdinand, the third son of Emanuel III and Mary of Spain, daughter of Ferdinand the Catholic. He was deeply interested in historical studies, and formed a collection of manuscripts and printed books relating to the history of his ancestors. He sent to Damian Van der Goes, the ambassador of his brother John III, in Flanders, a sketch of the entire genealogy of the kings of Spain from Noe, which he had made with the aid of many learned men, and gave him instructions to have it painted by the best master of the art of illumination at that time. 'That,' says Damian, 'was master Simon, then living at Bruges; for the painting of which sketch, and for other miniature work (*causas de iluminura*), and for chronicles which I purchased for him, I expended a large sum of money.' On August 20, 1530, Damian wrote to Dom Ferdinand, from Antwerp, that he was sending him the first leaf, which was very beautifully illuminated, and one of the books which he had commissioned him to have executed. 'The writing,' he says, 'is not as good as usual, but the old calligrapher is dead, the present one is his son, not nearly so able, but still the best to be had. I will send the other book as soon as it is written; I have the miniatures which are already finished.' It is clear from this that Bening commenced the work in 1530, and that one leaf, executed as a specimen, was completed in August of that year. This was no doubt, as Mr. Kaemmerer thinks, the genealogy of the kings of Leon and Castile (*tavoa primeira*). The tree, it is clear, was constructed and sketched by Anthony of Holland and other Netherlandish or German artists settled in Portugal, and coloured by Bening, who added the birds and animals in the vacant spaces. The arms of Portugal with the two woodhouses, the fictitious genealogy of Magog and the architectural borders were certainly designed by him; probably also most of the other borders, which as compositions are generally superior to the central design. This view is confirmed by the fact that on the unfinished leaves 12 and 13 the borders are left plain. I, however, do not think that the fine border at the foot of the prologue can have been designed by him. For the historical scenes and the views of Lisbon and Santarem he must have been supplied with data. That very few of the figures can be regarded as likenesses will be evident to anyone who compares those on plate 12 with the authentic portraits of the persons therein represented, by which Bening might easily have amended the sketches supplied to him from Portugal. The whole must, therefore, be looked on, not as an historical document, but merely as a work of decorative art. As such it deserves great praise. The figures of Duke Favilla and King Pelayo (plate 3), of Philippa of Portugal, John of Gaunt duke of Lancaster, and Constance his duchess (plates 12 and 13) are remarkably fine, and only surpassed by those on plate 6. ¶ Mr. Kaemmerer has not confined himself to giving the history and a critical description of the thirteen leaves, but has added notices of some of the principal Netherlandish miniaturists and a list of manuscripts containing miniatures by or attributed to them. On these I propose to make some observations. No notice is taken of the early group of miniaturists closely connected with the van Eycks, who worked for William of Bavaria and the duke of Berry. Margaret van Eyck may have been one of these, but there is not the slightest ground for believing her (p. 14) to have been a nun. The original patron of the gild of booksellers, calligraphers and illuminators of Bruges was not St. John the Baptist (p. 15), but St. John the Evangelist, and their annual festival was on May 6; the selection was probably due to his being represented writing with a pen and ink in the isle of Patmos. Later on, St. Luke was taken as a second patron, no doubt at the instance of the miniaturists. Prior to 1457 not only was every one at liberty to practise these crafts, but, as the documents published by me in 'Le Beffroi'[1] prove, large numbers of miniatures and coloured prints were at the commencement of the fifteenth century imported into the town, chiefly from Utrecht, as it constantly happened

[1] Vol. IV, pp. 238–251. Bruges, 1873.

that the supply produced by residents in Bruges was insufficient to meet the demands of purchasers. As soon as the productions of the illuminators began to have real artistic value, the painters grew jealous of them and endeavoured by legal proceedings to compel them to become members of their gild. In order the better to defend themselves the different crafts connected with the book trade formed themselves into a gild, and on June 27, 1457, got their rules approved by the magistrates, and it was enacted that no one in future might practise any of these crafts unless he were a burgher and a member of the gild. It was further enacted that all miniaturists and illuminators should in addition be bound to register their names and marks in the books of the painters' gild[1] and pay a fee of forty shillings Parisis. Just as in the case of the painters, the earliest miniaturists can, almost without exception, be proved to have been strangers who settled in Bruges on account of the facilities it afforded for the sale of their works. Thus, William Vrelant, one of the first members of the gild, and of whose work we have authenticated specimens, was a native of Utrecht, who settled in Bruges and bought the freedom of the town on April 30, 1456. Simon Bening was born at Antwerp, where he was still residing in the early years of the sixteenth century. He settled in Bruges and bought the right of citizenship in 1519. He had previously to this visited the town on several occasions, doubtless in order to dispose of books at the annual fair or to obtain commissions. His mother, Katherine Van der Goes, was a near relation, probably a sister of the celebrated Hugh Van der Goes, who was surety for him when he became a member of the Ghent gild in 1469. Simon Bening was also connected with the Ghent family of De Vandere, one of whom, Margaret, became the wife of another painter and miniaturist, Gerard, son of William Horenbault, whom she accompanied, probably in 1522, to England, where she died on November 26, 1529. Mr. Kaemmerer (p. 16) puts forward the theory that Alexander Bening and Gerard Horenbault had workshops in both Ghent and Bruges, a theory for which there is not the slightest foundation. Alexander Bening visited Bruges on three occasions, but never obtained the freedom of the town, and therefore could not have had a workshop there. As to Gerard Horenbault there is not a tittle of evidence to show that he ever set foot in Bruges. As a proof of the close connexion between the Bruges and Ghent gilds at an even earlier date Mr. Kaemmerer cites (p. 16, note 3) the colophon of a breviary in the national library at Madrid which runs thus: 'per manum Johannis Magistri ordinis fratrum Sancti Augustini de Gandavo, completum Brugis,' which only proves that the Austin friar, John De Meester of Ghent, finished writing the books at Bruges. Surely Mr. Kaemmerer must know that friars, monks, and clerics were free to write, illuminate and paint as much as they liked and were not amenable to gilds. Mr. Kaemmerer gives (pp. 19 and 20) a list of forty-nine manuscripts executed between 1480 and 1560, which will be found useful though they might have been better grouped. Included among these is the famous Grimani breviary. I showed long ago[1] that this book must have been written for a canon regular of the order of St. Augustine, who was also aggregated to the third order of St. Francis, and in all probability a resident in the diocese of Venice; the text, in an Italian hand, was very likely written in Bruges, where resident Italian calligraphers were constantly employed in writing books of hours for the Italian market. I also showed from internal evidence that it could not have been commenced before 1482 and most probably not much before 1510. The authorship of the miniatures is less easy to settle. Mark Antony Michiel (the Anonimo of Morelli), writing in 1521, informs us that Anthony, the Sicilian dealer who sold the breviary to Cardinal Grimani, stated the miniatures to be by Memlinc, Gerard of Ghent, and Livin of Antwerp. Memlinc of course is quite out of the question, as to this all serious critics now agree. Mr. Kaemmerer (p. 26) suggests Bening, Gerard Horenbault, and Livina the daughter of Simon Bening. It seems to me that there is little reason for attributing any share in the work to Horenbault. No authentic miniature by him is known, and the composition and design of the subjects on the orfreys of the vestments belonging to the cathedral of Ghent, and of the figures on his wife's brass at Fulham,[2] do not afford evidence in favour of Mr. Kaemmerer's suggestion. On the other hand there is very strong evidence that the author of the best miniatures was

[1] Facsimiles of all those existing in the archives of the gild were published by me in 1865. See 'Le Beffroi,' II. 298–306.

[1] For the proofs given at length see 'Le Beffroi,' II. 214. Bruges, 1865, and my monograph on Gerard David, London (Seeley), 1895, pp. 55–70.

[2] Reproduced in the 'Messager des Sciences historiques' of Ghent, 1853, pp. 233–237.

Gerard David of Oudewater, well known in Italy as Gerard of Bruges. He had, besides the house in which he resided with his family, three workshops in close proximity to the houses inhabited by Vrelant and Memlinc.[1] Many of the figures are copied from his pictures; moreover two miniatures by him are preserved in the museum at Bruges; three others by his wife, belonging to Messrs. Colnaghi and Co., we have reproduced in this magazine (vol. II, p. 37). Mr. Kaemmerer seems (p. 23) to doubt these being by David and his wife. As to the two first it was when preparing the catalogue of the pictures in the museum that I discovered on the back of them the inscription: 'No. 70 meestr Geeraert van Brugghe, £1 10s.'[2] This was the starting point of the restoration to history of Gerard David who had been completely forgotten. In 1860 the other three were hanging in the parlour of a Mr. Tangnes at Bruges; but it was not until many years after that I was able to examine the back, when I found on it the inscription: 'No. 58 (Van de) vrauwe van meester Geeraert Da(vid), £2 4s.' It is highly improbable that Livina Bening had any hand in the work; she would have been too young even in 1520, and the book was already in Venice in, if not before, 1521. It is quite possible that Gerard David's wife, and perhaps even their daughter Barbara, may have taken part in its decoration. But I am inclined to think that Gerard's assistants were most likely members of the Bruges gild, the chief of whom at that time were Didier De la Riviere, Adrian De Raet, Adrian Fabiaen, and William Wallinc.[3] It is, however, probable that some of the quires were sent to Ghent and Antwerp, and that Bening may have co-operated in the work; but the earliest miniature known to have been executed by him is that at the head of the canon in the missal of the town-house at Dixmude reproduced on p. 18.[4] ¶ Mr. Kaemmerer's hypothesis that the C H in the Antwerp diptych is the artist's cipher I long ago proved to be quite unfounded. They are the initials of Christian De Hondt (Christianus Hondius), the munificent abbot of Our Lady of the Dunes, who had it painted and who also had a number of manuscripts written and illuminated at his expense for the monastery library. They bore his arms and initials. A later abbot, John Le Clerc, had his armorial bearings painted over his predecessor's, both on the diptych and in some at least of the manuscripts. The resemblance between the executioner of St. Katherine in the Grimani breviary, and of St. Maurice in Peter des Mares' picture dated 1517, is no proof that the miniature in question is posterior to it; both may have been derived from the same source. The Cassel miniatures which I had photographed many years ago are poor copies, probably by a German illuminator. I ought perhaps to add a word about the notice of the genealogy contributed by Professor Ströhl. It appears to be a careful piece of work, but I must confess myself incompetent to criticise it. Attention might, however, have been drawn to the armorial bearings (horses' tails and crescents) of the Moorish shields in the borders of plates 3, 4, and 8. The illustrations are excellent, and add very much to the value of the book.

W. H. James Weale.

[1] See view of these houses in my 'Hans Memlinc,' p. 7. Bruges, 1901.

[2] 'Catalogue du Musée de l'Académie,' pp. 26, 27. Bruges, 1861.

[3] For biographical notices of these miniaturists see my 'Gerard David,' p. 52.

[4] This miniature and the documents relating thereto were discovered by me and not by Mr. Destrée. See 'Le Beffroi,' IV, 118. The missal was bound in the convent of the tertiaries of St. Francis, an order in no way connected with the Austin canons.

Illustrated Reprints and Reproductions

Admirers of Rowlandson (an increasing body, particularly in France) will be grateful to Messrs. Methuen for their beautiful edition of 'The Vicar of Wakefield' with Rowlandson's coloured illustrations. This sumptuous reprint, which is founded on Ackermann's 1817 edition, is entirely suitable for a Christmas present to anyone who appreciates the work of the great English satirist, wedded as it is here to one of the classics of English literature. The page printed in large and beautiful type on fine paper, with well-balanced margins, is a pleasure to look at and to read, and the twenty-four plates are admirable examples of modern colour reproduction. ¶ Rowlandson is also strongly represented in 'The illustrated pocket library of plain and coloured books' which the same publishers are issuing, a welcome series of reprints published at a very low price. In the illustrations, for instance, to 'The English Dance of Death,' Rowlandson's virile strength and cynical brutality are alike conspicuous, and a comparison of this with Cruikshank's illustrations to 'Life in London' shows the immeasurable superiority of the eighteenth-century artist. The illustrations in this series,

which already runs into several volumes, are very well reproduced, and the series is a happy idea admirably achieved. One of the most interesting volumes is the reprint of William Blake's illustrations to the Book of Job, a characteristic series of pictures strangely attractive and full of the mystical spirit of that remarkable man. The last volume received is 'Handy Andy,' with Lever's own illustrations. ¶ We cannot give equal praise to the small volumes of pictures without text called 'The Little Gallery of Hoppner' and 'The Little Gallery of Romney,' also published by Messrs. Methuen; the reproductions are mostly rather harsh and unpleasing, but of course the books are extremely cheap. ¶ 'The Masterpieces of the National Gallery' and its companion volume of reproductions of pictures in the Rijks Museum at Amsterdam (Hanfstaengl) are extraordinary examples of what the half-tone process has made possible. Here one gets for 12s. more than two hundred really excellent reproductions of pictures, many of them great pictures and nearly all of them good ones. The selection is not above criticism, but still the volumes are most useful and wonderful value for money. ¶ From Messrs. Cassell comes the fourth and last volume of 'The Nation's Pictures,' also an enterprising publication, forty-eight large reproductions in colour for 12s.; it is cheap enough, but quality has been sacrificed to quantity. Some of the pictures reproduced are almost impossible to reproduce in colour satisfactorily, and the difficulties in most cases are considerable; but the level might have been higher. It is not possible to call any of the reproductions good, and some are painful caricatures, for instance Millais's Ophelia and Madox Brown's Christ washing Peter's feet, which is simply shocking. The selection has evidently been guided by the supposed public taste, and some of the originals reproduced are of very small merit. ¶ Very different is Mr. Heinemann's 'Great Masters,' edited by Sir Martin Conway, and now being issued in parts at 5s. each. The reproductions are far more faithful than any colour reproduction of an oil painting can be, and infinitely more artistic; most of them are astoundingly successful, and they are really beautiful pictures worthy of being framed. Here, again, the selection is sometimes difficult to understand; the pictures chosen are by no means in all cases the masterpieces of their painters. We also deprecate the plate-mark which does not seem inevitable, for the process used is not, strictly speaking, photogravure; it is a new process which seems to us to be often more successful than photogravure, and which has plainly a great future; if we mistake not, it is almost if not quite identical with a process which THE BURLINGTON MAGAZINE was the first periodical to use, and of which there are two fine examples in the present number. Sir Martin Conway and Mr. Heinemann are to be congratulated on a very splendid publication, which will commend itself to all lovers of art, and is one of the best of its kind.

Illustrated Reprints and Reproductions

FOREIGN CORRESPONDENCE

NOTES FROM BELGIUM.[1]

Important alterations in the arrangement of the Cinquantenaire museum enable the collections of textile fabrics, embroideries and lace to be shown to greater advantage than before. These collections have hitherto been scattered at random; and certain pieces remained without a settled position, while others were not open to the public inspection at all. ¶ The whole of Madame H. Montefiore's collection is now shown next to the embroideries and textile fabrics. It includes many noteworthy exhibits. Chief among these is a piece of distaff lace, 1m.70 by 1.30, which at one time served as a cover for either a table or a bed. One half of the squares into which it is divided is occupied by foliage and the other by subjects taken from the Bible, the lives of the saints and different legends, or else by the figures, arms and ciphers of Albert and Isabel. The border represents figures of sibyls alternating with Roman emperors. They are arranged in such a way as to form a frame to the chequered piece in which other figures are alternated with leaves and boughs. By the side of the Montefiore collection, the museum exhibits the pieces which it already possessed. These include in particular some eighteenth-century care-cloths[2] of the greatest beauty. ¶ Next to the exhibition of lace comes that of embroidery, of which the museum owns specimens extending from the fifteenth to the eighteenth century. Among the objects displayed are an eighteenth-century court coat, embroidered in the daintiest fashion; a scarlet cloth coat that belonged to James II of England; and two particularly remarkable pieces of which one appertains to Brabançon and the other to German art. The first of these pieces is the Grimberghe antependium, in embroidered cloth of gold, which belongs to the first half of the sixteenth century, and is wonderfully executed: it has been described as 'the pre-eminent marvel of Flemish embroidery.' The second is the thirteenth-century Rupertsberg antependium, in red silk, embroidered in gold and silver. ¶ Near these collections is placed the collection of textile fabrics presented, two years ago, to the Cinquantenaire by Madame Isabel Errera. It is very rich in pieces of the highest merit, got together with painstaking care in which the highest artistic taste has been combined with the rarest and most conscientious erudition. This collection is continued through the Coptic textile fabrics and thus penetrates as far as the Egyptian section, in which certain stuffs, as for instance those which accompany the mummy of the Antinoe needle-woman, could not have been separated without sacrilege from the objects with which they are connected. ¶ Lastly, I must make a very special mention of the stuffs that come from the church of Munsterbilsen, which used to serve as wrappers for relics; they are exceedingly rare and go back to the very beginning of the middle ages. Their importance and rareness have led M. Julius Lessing to reproduce them in the weighty work which he is preparing on precious stuffs. ¶ These collections, which were formed to a great extent by herself, have enabled Madame Errera to make an important contribution to the annals of the Archaeological society, treating of the origin of the Modena tissue. This famous piece, lately discovered, was first studied by Count Gandini, who considered it to be tenth-century Byzantine work. Madame Errera compares it with pieces in the Cluny museum, in the Darmstadt museum, in the treasury of the church of Our Lady at Tongres and, lastly, in the Cinquantenaire museum. All these pieces are of oriental origin. That which is in the Cinquantenaire comes from a church in Spain; there is a portion of it that bears Cufic inscriptions. Comparisons between this and analogous pieces lead Madame Errera to consider the Modena tissue to be of Arab workmanship, executed under a Byzantine influence and manufactured in the tenth or eleventh century. ¶ The Egyptological section has received various objects from the Egyptian Exploration Fund, including a large sarcophagus which comes from the excavations at Hibeh and belongs to the Ptolemaic period. The coffin is in carved wood and affects the general shape of the mummy encased in its bands. The wood is covered with linen, which is itself covered with stucco, on which are painted ornaments. The excessively fragile decoration is uncommonly well preserved. In the specimen in the Cinquantenaire the lid is, fortunately, in very good condition. The paintings represent for the greater part scenes taken from the 'Book of the Dead.' The coffin was decorated for a personage whose titles were not inscribed, but whose name was Khousu-Tafnekht. The Leyden museum possesses a piece similar to that in the Brussels museum. ¶ Lastly, the museum has completed the transfer and the reconstitution of the Belgo-Roman tomb from Épinois, of which I announced the discovery in my last letter. It is on view at present in the basement of the museum.

R. PETRUCCI.

[1] Translated by A. Teixeira de Mattos.

[2] The veils of lace or embroidered stuff formerly held by the bridesmaids over the heads of the bride and bridegroom during the nuptial blessing in the Catholic marriage service.

THE BURLINGTON GAZETTE

BEING THE SUPPLEMENT TO
THE BURLINGTON MAGAZINE FOR CONNOISSEURS
FOR JANUARY 1904

THE PICTURE SALES

THE British school of the eighteenth century was once more conspicuous at the sale on December 12, at Christie's, and the chief interest of the day centred in a fine portrait by Raeburn, of Mrs. Barbara Murchison, painted in 1793. This portrait is a characteristic example of the Scottish master, which might have been expected to fetch considerably more than the 950 gns. for which it was sold. Mrs. Murchison, *née* Mackenzie, of Fairburn, who after the death of her first husband was married to Colonel Robert Macgregor Murray, in this portrait appears sitting under a tree in a perfectly simple white dress with a dark sash, and with a band in her auburn hair; her pose is easy and natural with her arms folded in her lap. Without any claim to remarkable beauty, Mrs. Murchison has an agreeable appearance; her features are rendered with the sculptural relief and strong shadows which distinguish most of Raeburn's works, and the background of foliage and landscape is pleasingly warm in tone and broad in handling. With the picture was sold a very interesting autograph letter of the artist addressed to the lady's husband at Farradale, by Beauly, which covers four pages of large note-paper. It was written from Edinburgh in May 1793, and in it the painter announced that he had sent the portrait, carefully packed, by water, on board the *Three Friends;* he further apologized for his delay in completing the picture, saying that he had taken particular pains with it and that it had been finished before its turn as he had many earlier commissions on hand which were still uncompleted.

Miss Jenetta Macgregor Murray, no doubt Mrs. Murchison's daughter by her second marriage, and afterwards Mrs. Hull, was painted by Raeburn at a much later date, and her portrait, which fetched 175 guineas, is by no means a happy expression of his art. The whole picture has an appearance of scragginess, and the absence of background and accessories shows that the artist did not lend to this portrait the application necessary to make it a worthy production of his brush The slim figure of the little girl is emphasized by the excessive plainness of her low-cut white frock, and the terrier pup which she holds on her lap is unpleasantly thin and miserable. She is not a pretty child, and her straight hair does not add any charm. Immeasurably superior in quality is the portrait, also by Raeburn, of Lieut.-Colonel Henry Knight which was sold for 75 gns., an unaccountably low price. With his handsome and expressive features, his red uniform and powdered hair, this portrait is equally admirable from the decorative and from the artistic standpoint; the face is modelled with the greatest science and care and the costume is painted with the technical freedom which belongs to Raeburn at his best.

Three genuine works by Romney, the property of a gentleman whose name was withheld, attracted a fair amount of notice on the days preceding the sale, but there appeared to be no great demand for them when they were placed upon the easel. They are not, it is true, superior or even good works of the graceful painter, the most interesting being a broad sketch portrait of a gentleman, in a red coat with white vest and stock, which was sold for 130 gns. The Lady Hamilton, which fetched 260 gns., is a flat and commonplace study; she is in a white dress with a white scarf thrown over her head, and her hands are held before her in an attitude of prayer. The profile portrait of the duke of Richmond, in a blue coat, seated under a tree reading a book which he holds in his hands, though not a highly meritorious performance, was distinctly cheap at 52 gns.

A very fine example of Lawrence's best manner is the life-size portrait, painted in 1815, of Lord Frederick Campbell, brother of the fifth duke of Argyll, in the robe of the lord clerk register of Scotland. The face is full of character and admirably modelled, the hands are life-like and possess a well-defined character, a quality so often neglected even by great masters; in colouring the work is brilliantly skilful, the glossy black of the robe, relieved by the gold braid, being especially beautiful. The pose is full of dignity yet quite natural, and the fact that it was bought in at 650 gns. proves once more how little importance the modern buyer attaches to high artistic merit when it is not combined with prettiness of subject.

There were several other English portraits in this sale, which, though not the works of one of the masters of the first order, were very creditable productions of artists belonging to the same period and ranking immediately after them. Some of

these went for surprisingly low prices; for instance, a portrait of a lady in a blue and white dress, by Cotes, like all his works somewhat hard and stiff but still a very sound and decorative example, fetched only 26 gns. The same price was paid for a portrait, by Zoffany, of Miss Mary Erskine; she is in a white dress with a pink scarf, and the portrait is very pleasing in colour, though not painted with any great power. A pair of well-executed portraits of Major Alexander Anderson, of Montrave, Fifeshire, and his wife, by J. Watson Gordon, a former president of the Royal Scottish Academy, fetched 14 gns. and 48 gns. respectively, and two examples of Wilkie as a portrait painter, in very battered condition, were knocked down, a lady for £100, a gentleman for 15 gns.

Among pictures of an earlier date, the most interesting was a portrait by Antonio Moro, which fetched 380 guineas. Moro, who was born at Utrecht in 1512, seems to have been a much travelled man; he painted portraits, of singular fidelity, in Belgium, in France, in Spain, in Portugal and in England. Probably the best known of his royal portraits is that of Mary Tudor, now in the Prado gallery at Madrid. The work by this painter which came up at Christie's, the property of Mr. H. W. Knight Erskine, is a three-quarter length portrait of Mary of Guise, daughter of Claud of Lorraine duke of Guise, queen consort of James V of Scotland, and mother of Mary queen of Scots; she is seated wearing a dark dress with red sleeves and a white jewelled cap; a realistic green parrot is quaintly perched upon her left hand. A fine portrait of a physician, in black dress with white collar and cuffs, standing by a table, was attributed to Karel du Jardin, who, though better known as a landscape and cattle painter, is the author of some very excellent portraits; this picture may well be from his brush, although the signature appears to be a later addition. It fetched 200 gns. A somewhat amusing reflexion upon the labours of the committee of selection at the exhibition of old masters at Burlington House was conveyed by the fate of a large gallery work, The Entombment, which was hung as a Vandyke in 1886, with the sanction of the Royal Academy; under the hammer it fetched only 6 gns.

The sale of the previous Saturday (December 5) was interesting in so far as it once more proved conclusively that many painters of the Victorian period, once much in favour, are now definitely relegated to the rank which their attainments deserve. An enormous picture by F. Goodall, R.A., 'Neither do I condemn thee,' showing life-size figures of Christ and the woman crouching at his feet, found no buyer, and was bought in at 45 gns.; though not devoid of certain technical merits, it is absolutely lacking in personality, and is an example of purely surface art in its worst and most palling form. 'Gloom of Idwal' is the title of a landscape of almost equally gigantic proportions by Herkomer, for which no bid was forthcoming beyond 20 gns.; that at one time this work was highly appreciated seems indicated by the fact that it was the property of a well-known art critic, one of those whom Whistler took much delight in slaying; it is a sunset view of a Scotch landscape with huge naked rocks, without a single animal or figure to give it life-interest. Notwithstanding the thickness of the impasto, it produces no impression of power, and is like a piece of scene-painting. Landseer's 'Highland Lassie,' (36 in. by 28 in.), once in the collection of Baron Grant, fetched 26 guineas, a small part only of its former commercial value.

Among other academicians whose works figured in the same sale were Vicat Cole (On the River Arun, 185 gns.); B. W. Leader (several landscapes, 180 gns., 120 gns., 72 gns.); Sir E. J. Poynter (A Farmstead, 16 gns.); and Lord Leighton, whose 'Nana,' a small head of a girl, fetched 120 gns., and two studies from his sale 4½ gns. and 9½ gns. respectively.

A very pretty pair of small subject pictures of fine quality, by George Morland, had somehow strayed into this uncongenial company—'The Soldier's Departure' and 'The Soldier's Return' (each 12 in. by 10 in.), characteristic compositions of several figures, very graceful and pleasing. They were sold for 530 gns.

THE PRINT SALES

MANY more fine objects have been submitted to auction than is usual before Christmas, and, in the majority of cases, substantial amounts been obtained for them. But, as we said last month, the almost complete absence of the private collector leaves the dealers the sole competitors at the auctions, and as their power of absorption is necessarily limited, a slump must before long set in. Reports from the great artistic centres on the continent are equally pessimistic and gloomy, and in America business may be described as non-existent. The interest of print buyers was centred during the past month on the sale at Christie's on December 8. In point of quality this was the best we have had since the season began. The prices realized were very fair. A large number of prints, many of them in colour, after George Morland were included. The largest price realized was £119 14s. for the set of four of The Deserter by Keating, a price which was scarcely justified by the quality of the impression. Much better in this respect and therefore cheaper was The Tea Garden, by F. D. Soiron, before the border, for which £37 16s. was paid. Two pairs of The Visit to the Boarding School and The Visit to the Child at Nurse, by W. Ward, the poorer of which suffered materially by comparison

with the other, were sold for £30 9s. and £19 19s. respectively. A poor print of The Country Stable, by W. Ward, was dear at £21, and the same may be said of A Rural Feast, by J. Dean, which fetched £26 5s. Many of the fancy prints sold well. The Visit to the Grandmother, after Northcote by J. R. Smith, and the companion realized £23 2s., and an open letter proof of The Visit to the Grandfather, by E. Dayes after J. R. Smith, £17 17s. Fair prices were obtained for several good prints after the last-named master, in whom interest has been stimulated by recent works upon his life and work. The Thoughts on Matrimony, printed in colours, by W. Ward, made £24 3s.; What you Will, also in colours, £33 12s.; and A Wife, £18 18s. Both of the last-named were by Smith after his own designs. Even the worst specimens, speaking from an artistic standpoint, sold well, and the fact serves to show that the interest manifested in them by a certain class of collector remains undiminished.

The Amorous Sportsman, after Wheatley, by C. Hodges, in colours, made £17 17s.; Gleaners, after Bunbury, by C. Knight, £23 2s.; Bob Cherry, by Bartolozzi, after Hamilton, also in colours, £9 9s.; the pair in colours of The Sheltered Lamb and The Young Fortune Teller, after Westall, by T. Gaugain, £12 1s. 6d.

There were a few good sporting prints which aroused a fair amount of competition, The set of four in colours—Newmarket, Ascot Heath, Epsom and Ipswich, by Sutherland after H. Alken, produced £32 11s., and the four racing subjects, of about the same quality, £21. The only others of note were the four plates of The Leicestershire, after Dean Paul, which were sold for £23 2s., in comparison with what the preceding lots produced a very satisfactory price.

There were only two of Wheatley's Cries of London, and neither of these was in colour. The New Mackerel, by Schiavonetti, was a weak impression, and was much dearer at £9 19s. 6d. than Matches, by Cardon, which latter made £13 13s.

The Farmyard and The Ale-house Door, after Singleton, by W. Nutter, sold well at £17 17s. for the pair, and The Promenade in St. James' Park, by F. D. Soiron, fetched £16 16s., about its value. But on the whole perhaps the best things in the sale were the mezzotints. There were some choice prints, and they brought correspondingly high prices.

Amongst those after Lawrence, rather a nice print of Lady Acland and Children, by Samuel Cousins, realized £54 12s. This was perhaps more than its present value, and hardly compares favourably with the £21 paid for a fair proof before letters of Lady Dover and Child.

The Master Lambton was a proof before letters of passable quality and fetched £35 14s., whilst a good impression of Miss Peel sold well for £22 10s. The other work of Samuel Cousins, La Surprise after Dubuffe, a proof before letters, brought £35 14s. It is only right to say that prices for the works of this master are stimulated at the moment by a temporary boom. A fairly good print in colours of Lady Hamilton after Romney by Jones, realized £136 10s., and a first state of Mrs. Hoppner, by J. Young after Hoppner, £52 10s. On the whole, however, those after Reynolds sold the best. £130 4s. was the price paid for a first state of Miss Sarah Campbell, by Valentine Green, and a first state with etched letters of The Hon. Miss Moncton, by J. Jacobi, was sold for £53 11s. Unfortunately the margin of the latter had been cut close. One of the cheapest lots sold was a fair impression of Valentine Green's Lady Betty Delmé and Children, which was knocked down at £19 19s. A second state of The Countess of Aylesford, by the same engraver, fetched £35 14s. Other good prices were £84 for a fine second state with full margin of The Countess of Carlisle, by J. Watson, £84; £126 for The Countess Spencer and the Hon. Miss Bingham, by Bartolozzi, printed in colours; and £68 5s. for Lady Hamilton as a Bacchante, by J. R. Smith.

Although represented by some very fine prints the portraits of men met as usual with a cold reception, except, of course, where the original was a celebrity. The most interesting were Dr. Johnson, by W. Doughty after Reynolds, £10 10s.; David Garrick, by Valentine Green after Gainsborough, £1 11s. 6d.; Edmund Burke, by J. Jones after Romney, £8 8s.; and Lord Nelson, by Richard Earlom after Beechey, printed in colours, £24 3s.

THE FINAL BOOK SALES OF 1903

HIGH prices for scarce and desirable books are in large part the issue of American competition therefor. Naturally, then, the financial crisis in the United States operated in detrimental fashion on the closing auction sales of the year. Dealers, for the most part with considerable stocks on hand, and not hopeful as to immediate prospects in the United States, exercised caution, save where a particularly attractive book or manuscript served to quicken competition. So slow have some classes of book-vendors found business, that early in December a number of first editions, the property of a well-known firm, came under the hammer, those books only being allowed to go, of course, which reached the not inconsiderable reserve. In the case of anonymous properties and others where there are reserves, great care is necessary before deducing this or that from prices set down in the catalogue; at times it is impossible to determine whether or not a lot has actually changed hands. Below, in money value

order, are the ten highest catalogue totals for 1903:—

Library.	Lots.	Total.	Average per Lot.
		£	£ s. d.
Walter Sneyd, Dec. 16–19 ..	866	13,553	15 13 0
Miscellaneous, May 18–21 ..	1,077	12,045	11 3 8
Miscellaneous, March 16–21 ..	1,433	9,745	6 16 0
Gibson-Carmichael, March 23–27	1,198	9,639	8 0 11
Miscellaneous, June 18–20 ..	892	8,523	9 11 1
Miscellaneous, Dec. 11–15 ..	1,127	5,588	4 19 1
W. E. Bools, June 22–27	1,876	3,546	1 17 9
Miscellaneous, July 28–29 ..	582	3,427	5 17 9
Taylor-Brown, April 20–24 ..	1,810	2,781	1 10 8
Nichols, Oct. 30–Nov. 2	811	2,603	3 4 2
	11,672	71,450	6 2 6

Reference to 'The Book Sales of 1902,' p. 4, will show that as far as totals are concerned the year 1903 is not comparable with its immediate predecessor; moreover, the treasures of the Sneyd collection consisted almost entirely of decorative manuscripts. From whatever standpoint viewed, indeed, the sales of 1903 are of less importance than those of 1902. The highest price paid for a book was £1,000, for the Gibson-Carmichael copy of the 1481 Dante, with the engravings after some of the Botticelli drawings in Berlin; in 1902, on the other hand, £2,225 was realized for the Bedfordshire library copy of Caxton's 'Ryal Book,' now in America. In 1902, 73 works which come more or less under the head of printed books fetched a minimum of £100 each at auction —this taking no heed of duplicates; the corresponding number in 1903 is 42. But we must pass to details.

On November 5 Messrs. Hodgson sold 98 folios of 'The Crafte to Lyve Well and to Dye Well,' from De Worde's press, 1505, £35. Other fragments are in the British museum and the Cambridge university library; and the last leaf of 'Oure Ladyes Mirroure'—a work, remarkable for its initials, printed by William Faques in 1530 —£1 14s., this going to complete the copy in the British museum. On November 25 there occurred at Hodgson's 'Q. Horatius Flaccus,' Englished by Ben Jonson, 1640, in original sheep. Not having been re-bound, it contains portions of the three cancelled leaves, with several printed letters on each. The first leaf is blank, the second is A 2. It is said a copy is known with the first leaf signed A. The example at Hodgson's fetched £18 10s. The second largest library dispersed, recently at any rate, in Glasgow, was that of the late J. R. Russell, the 3,493 lots producing over £2,000. Mr. Russell had bought excellent copies of many books in London; but as all, no matter what their worth, were offered not subject to return, and the cataloguing from the bibliographical standpoint was altogether inadequate, some would-be buyers withheld commissions. 'Queen Mab,' for instance, whose full worth was not reached at £68, it is whispered, was described only as in boards, uncut. On December 7 Messrs. Puttick sold 'The Meteor,' 1813–14, said to be a complete copy of the original issue, 30 of the 32 Cruikshank etchings coloured, £85; and the first edition, Madrid, 1615, of 'Don Quixote,' Part II, £40.

Allusion may be made to the following, all sold by Messrs. Sotheby: Seven grammatical Tracts by Robert Whittington, 1522–6, from De Worde's press, £35; eleven leaves from the Polychronicon printed by Caxton in 1482, £43; two each from his 'Life of Our Ladye,' and 'Boethius,' £19; Lyttleton's 'Tenures,' from Pynson's press about 1500, comprising 58 leaves, £34; a Columbus letter, printed by J. Bergman de Olpe, 1494, £46; 'The Dial of Princes,' 1582, £13; 'Preceptes of Cato,' etc., printed by Grafton, 1545, £40—it was knocked down at £56 in December 1902; Lamb's 'Elia,' first edition, to 'B. W. Procter with the author's best regards,' much cropped, measuring but $7\frac{1}{4}$ by $4\frac{3}{8}$ in., £30; an Elizabethan folio broadside, relating to a tournament, printed by John Charlwood, £20; 'De l'Œil des Rois et de la Justice,' 1584, a tract attributed to Montaigne, £2—on March 17 it fell to a bid of £21; a complete set of Kelmscott press books on paper, the aggregate issue price of which is about £144, the series, sold book by book, having realized £560 in 1900, £255—and even at that sum it probably did not change hands; the Tudor Translations, 1892–1903, complete, 35 vols., the purchaser entitled to the remaining volumes of the Bible on Japanese paper as issued, £67; 'La Gerusalemme Liberata,' 1771, the plates coloured by hand, £59; the 1767 Paris edition of Ovid, brilliant proofs before letters of the plates, £162; and White's 'Selborne,' 1789, in the original boards, uncut, £31.

On the following table details will be found of some of the more interesting autograph letters, etc.:

Table No. I—ORIGINAL MSS., LETTERS, etc.

	£ s. d.
1. Burns, R. The Scots Musical Museum, Vols. I–IV, 1787–90. Interleaved. With auto. notes by Burns, used by R. H. Cromek in his 'Reliques,' 1808. Mr. J. C. Dick, Newcastle, has found that of 173 notes published by Cromek, 127 only are verbatim copies; 18 are garbled or imperfect, 14 are by Riddell or others, 14 are not in the MS. at all, whilst 7 short notes by Burns are not printed. 'Eliza Bayley' in each volume. pp. 128–9, 136–7 lacking. Old mottled calf, Riddell arms. See Table III, No. 4. Nichols, October 30 (71) ..	610 0 0
2. Shakespeare. Works. Tonson, 1767–8. 10 vols. Orig. calf. From libraries of Thos. Gray, Edmund Malone, Richard Heber. Manuscript annotations by Gray. December 7 (11) ..	120 0 0
3. Wellington, Duke of. 134 auto. letters (66 4to. on 160 pp., 68 8vo. on 170 pp.), 35 letters and despatches, signed only, to Sir Thomas Graham. December 15 (950)	115 0 0
4. Southampton, Henry Wriothesley, earl of. Signature 'H. Southampton' to document, July 7, 1624. December 7 (4)	70 0 0

	£	s.	d.
5. Ten Old English Songs, Ballads, Carols, etc. Written about 1420, at the end of a XV cent. theological treatise. December 14 (678) ..	45	0	0
6. Evelyn, John. The Life of Mrs. Godolphin. Orig. auto. MS., on 58 4to. leaves, from which Wilberforce edited text published by Pickering in 1847. Wilberforce, December 14 (788) ..	40	0	0
7. Scott, Sir W. Letter to Thomas Moore, Abbotsford, 24 Aug. (1829 or '30), with 6 pp. of notes relating to Byron. November 20 (477) ..	37	10	0
8. Penn, Wm. Letter to Thos. Lloyd, governor of Pennsylvania, Worminghurst, 1684. November 19 (156)	34	0	0
9. Voltaire, F. M. A. de. La Bataille de Fontenoy. 1745. Proof sheets of 6th edtn., with corrections in Voltaire's autograph. (Occurred December 1901, £42). December 14 (773)..	32	0	0
10. Coleridge. Fears in Solitude. E.P. With auto letter, Feb. 9, 1819, relating to Hazlitt's hatred and the calumny against 'Christabel.' Nichols, October 30 (213)	24	10	0
11. United States National Hymn. In handwriting of author, Rev. S. F. Smith, signed. November 21 (553)	12	5	0

Some so-called Shakespearian relics may be noted :

Table No. II—SHAKESPEARE RELICS

	£	s.	d
1. 'Unknown portrait of Shakespeare,' on oak panel, 23 by 14in. Reproduced and described in Walford's 'Antiquarian,' October, 1885. December 7 (8)	131	0	0
2. Casket, 8 by 5in., 3in deep, made from wood of Stratford-on-Avon mulberry tree. Given by the corporation of Stratford, 1769, to George Keate. (Occurred at Puttick's, March 6, 1903, £50.) December 7 (6)	120	0	0
3. Armchair made from Stratford-on-Avon 'mulberry tree. For some time in Weston Park museum, Sheffield. (Knocked down in Wellington Street, March 21, 1903, £145.) December 7 (P.) (289)	80	0	0
4. Silver seal-top spoon, 6¾in. long. Engraved on back of bowl full-length figure of S., with date of death, 1616, and on seal the initials of W(illiam) S(hakespeare) and A(nne) H(athaway). December 7 (5)	75	0	0

(P) Sold by Puttick and Simpson, all others by Sotheby.

Tables III and IV bring books within the given scopes up to date.

TABLE No. III—PRINTED BOOKS, £50 OR MORE

Author or Translator, Title, Description.	Printer, Publisher, or Place.	Date.	Library, Date of Sale.	Price.	Notes.
				£	
1. Shakespeare, W. Second folio. 12½ by 8¾in. Old rough calf. (1086)	T. Cotes for R. Hawkins	1632	Dec. 15 ..	215	Name, 'William Henry Farn.' Portrait slightly mended, several leaves stained, a few mended wormholes in plain margin. Second recorded occurrence at auction of second folio with Hawkins imprint. First copy made £850 on May 21. See The Burlington Gazette, June.
2. Shakespeare, W. Fourth folio. 14½ by 9½in. Text unwashed. Old diced calf. (12)	For H. Herringman, sold by Jos. Knight and Francis Saunders	1685	Dec. 7 ..	215	R.P. for a fourth folio. Catalogue says, 'appears to be a unique copy of a totally unknown issue.' Imprint reads, 'Printed for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders, at the Anchor in the Lower Walk of the New Exchange. 1685.' At least two copies in America, one in Barton collection, Boston public library; a third in Scotland; a fourth sold by Pickering in 1901.
3. Voragine, Jacob de. Legenda Aurea. Trans. by Wm. Caxton E.P. Folio, 13⅜ by 9in. ff. cxvi-ccccxxviii only. Modern stamped calf. (171) (2)	(Caxton) ..	(1483)	Sneyd (Dec. 16)	185	Highest priced Caxton of 1903. 50 leaves mended, some letterpress defective. One of commonest Caxton books. 15 copies bequeathed by Caxton to St. Margaret's, Westminster. Of these 12 were sold, 1496-1500, for 5s. 6d. to 6s. 8d. each, about £2 1s. to £2 13s. 4d modern money. Blaydes says no perfect copy known. West, 1773, defect., £12 12s., now in Hunterian col., Glasgow; Roxburghe, 1812, lacking four folios, £31; Dunn-Gardner, 1854, £230, bought by the duke of Aumale; 'Lakelands,' 1891, defect., sold with all faults, £465. R.P.
4. Burns, R. Poems, chiefly in the Scottish Dialect. 2 vols in one. 8vo. 7½ by 4½in. No portrait. Marbled calf, Riddell arms on sides. (70)	W. Creech, Edinburgh, for T. Cadell, London	1793	Nichols (Oct. 30)	178	'To Robert Riddel, Esq., of Glenriddel. When you and I, my dear Sir, have passed that bourne whence no Traveller returns, should these volumes survive us, I wish the future Reader of this Page to be informed that they were the pledge of a Friendship ardent and grateful on my part as it was kind and generous on yours. That Enjoyment may mark your days, and Pleasure number your years, is the earnest prayer of my dr. Sir your much indebted friend, The Author.' Left, 1801, by Mrs. Riddell to her niece, Eliza Bayley, of Manchester. Bought from later owner by Mr John Salkeld for nominal sum with 'Scots Musical Museum' (see Table I, No. 1), and in 1870 sold together by him to Mr. Nichols for 110 gns.
5 (Vincent de Beauvais ?). Mirrour of the Worlde. Trans. by Wm. Caxton. E.P. Folio, 8½ by 5¾in. 36 leaves only, sigs. H 8 to N 3. Modern calf. (170) (2)	(Caxton) ..	(1481)	Sneyd (Dec. 16)	103	As usual, words explanatory of diagrams added in MS. About 16 copies known. Smith, 1682, 5s., Bryan Fairfax, 1756, £3, re-sold, Earl of Jersey, 1885, £193. West, 1773, 12 gns., Ratcliffe, 1776, £2 15s., bought by Cracherode and now in B.M.; Roxburghe, 1812, 'fine,' 335 gns., Thorold 1884, lacking the blanks, £335. Ashburnham, 1897, 10l by 7in., imperfect, £225
6. Goldsmith, O. Vicar of Wakefield. E.P. 2 vols. 12mo., 6½ by 3¾in. Orig. calf. (500)	B. Collins, Salisbury, for F. Newbery	1766	Nov. 5 (H)..	98	Advertisement leaf slightly shaved, p. 173 slightly defective. 1903, Dec. 7 (P.), (1119), orig. sheep, £85. December 12 (281), soiled, 'J. Williams, Rhyd.' Vol. I, orig. half binding, 7¾ by 4¼in., £55.

* 'The Book Sales of 1902 with Tabulated Prices,' The Burlington Magazine, Ltd., 2s. Important duplicate copies mentioned in notes. E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, (P) by Puttick, all others by Sotheby. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record price.

Author or Translator, Title, Description.	Printer, Publisher, or Place.	Date.	Library, Date of Sale.	Price.	Notes.
7. Colonna, F. Hypnerotomachia Poliphili. E.P. Folio. Old Italian red morocco. (202) (1)	Aldus, Venice	1499	Sneyd (Dec. 16)	£ 90	Pope Benedict XIV's (Lambertini) copy, with his arms in centres of binding, re-backed. See *Book Sales of 1902, p. 22, No. 73.
8. Plenarium. Evangelia cum Epistolis. Folio. Two parts in one vol. Old half calf. (1046) (2)	(Augsburg, G. Zainer.)	1474	Dec. 15 ..	70	'Ad Biblioth. Gelashshelm.' Lacks folio 39, Pt. II. With 54 xylographic outline woodcuts, contemporaneously coloured. Johann Bamler's 'Epistel und Evangelien,' 1474, large copy, Bateman Heirlooms, 1893, £39.
9. La Mer des Hystoires. 2 vols. Folio, 13⅛ by 9¾in. Old calf. (506) (1)	Jehan Du Pré, Lyons	1491	Sneyd (Dec. 18)	65	Last leaf of Table, Vol. II, mended, some leaves wormed. La Vallière, 1780's, 30 fr.; Heber, 1830's, announced as with date 1486, £11, re-sold, date corrected, £4 11s. Pierre Le Rouge's 1488 issue, first with illustrations, Hope Edwardes, 1901, £305.
10. Herbert, G. The Temple. E.P. 12mo. Old calf. (133)	T. Buck and R. Daniel.	1633	Dec. 4 (P) ..	63	See The Burlington Gazette, June, p. 80, No. 7, where price should be £104, not £140.
11. Heywood, John. Spider and the Flie. E.P. 4to., 7½ by 5¼in. Unpaged. Blue mor., doublure of sides from old binding. (392)	Tho. Powell	1556	Dec. 12 ..	61	R.P. Catalogued as perfect. Towneley, 1814, 16 gns: White Knights, 1819, 'fine,' red mor., £10 5s.; 1886, orig. calf, £32; Hope Edwardes, 1901, mor., £45. 1903, Dec. 7 (P.) (135), Sir Francis Freeling's copy, old red mor., £54.
12. Cervantes. Don Quixote. E.P. of Shelton's translation, both parts together. 2 vols. 4to. mor. by Riviere. (53)	For E. Blount ,,	 1620	Dec. 7 (P) ..	60	Engraved titles to both vols. and printed title to Vol. II. Chalmers, 1841, Vol. I genuine E.P., of which another copy belongs to Mr. Yates Thompson, Vol. II no frontispiece, £1 10s., re-sold Ashburnham, 1897, i£106, R.P.
13. Rudimentum Noviciorum. Folio, 15¼ by 11¼in. Xylographic illustrations. 16th century Netherlands oaken boards, stamped leather, clasps. (703) (3)	Lucas Brandis, Lubeck	1475	Sneyd (Dec. 19)	58	Margins of full-page cuts defective, cut down at sides. Begins with ten pages of cuts of circles linked by chains. Brandis introduced printing into Merseburg in 1473, moved to Lubeck in 1475, and this, the first book printed there, he never excelled. La Vallière, 1780's, 60 fr.; Heber, 1830's, £2 5s.; Wm. Morris, 1898, lacking eleven leaves, £52; Morrison, 1899, contemp. oaken boards, stamped pigskin, £65.
14. Burton, Robert. Anatomy of Melancholy. E.P. 4to., 7¼ by 5 9/16in. Russia. (43)	J. Lichfield and J. Short for H. Cripps, Oxford	1621	Dec. 7 (P) ..	51	Has Errata leaf. Clean and perfect save for slight age stains. Only book that took Dr. Johnson 'out of bed two hours sooner than he wished to rise.' Bindley, 1818, £2 16s.; Lawrence, 1892, vellum, £54.
15. (Nicholas de la Chesnaye). La Nef de Sante. 4to., 8⅛ by 6 3/16in. Red mor. by Thouvenin. (538)	For Antoine Verard	(1508)	Sneyd (Dec. 18)	50	Somewhat wormed throughout. Described as E.P., but it is probably No. 177 Macfarlane. Name of author found as initials to last eighteen lines of Prologue. E.P. La Vallière, 1780's, 13 fr.; de Soleinne, 1840's, 295 fr. Copy on vellum in Bibl. Nationale.

Table No. IV.—Nineteenth Century First Editions

Author or Translator, Title, Description.	Printer, Publisher, or Place.	Date.	Library, Date of Sale.	Price.	Notes.
1. (Shelley, P. B. and Eliz.) Original Poetry by Victor and Cazire. 8vo., 9 by 5 11/16 in. 64 pp. Half russia, back marbled paper off. (628)	C. and W. Phillips, Worthing, for the authors. Sold by J. J. Stockdale	1810	Nichols (Nov. 2)	600	'To Mr. Perry. This Poem is given with respectful compliments of Chas. Phillips.' R.P. for Shelley and for nineteenth-century book at auction. Pubd. 4s. (Former R.P.: Shelley's 'Declaration of Rights,' etc., £530, see The Burlington Gazette, June 1903, p. 81. Mr. T. J. Wise paid £600 privately for Tennyson's 'The Lover's Tale,' 1833, with auto. corrections by poet.) First occurrence at auction. Bought '23. 11. '76' for 6d. Dr. Garnett discovered in 1859 that Shelley wrote the verses. First copy of book—of which all save about 100 of the 1,500 printed were destroyed—found June 1898 in library of Mrs. Hussey, Quatrebras, Dorchester, 8⅜ by 5⅜in., given by Shelley to Harriet Grove. Third copy, uncut, 9¾ by 6in. contemp. half calf, but being re-bound, red lev. mor. by Riviere, since found: 'Given to me at Eton by the Author, Percy Bysshe Shelley, my friend and schoolfellow. 1810. W(illiam) W(ellesley),' natural son of the Marquess Wellesley. All three in Ashley library.
2. Keats, J. Endymion. 8vo. Boards, uncut. (1826) (3)	T. Miller for Taylor and Hessey	1818	Russell (Glasgow, Nov. 24) (M)	68	Pubd. 9s. Sold with all faults, as were all other books in library of the late James R. Russell. See also No. 3.
3. Shelley, P. B. Queen Mab. 8vo. Uncut. Boards. (2851) (3)	P. B. Shelley, 23 Chapel Street	1813	Russell (Glasgow, Nov. 26) (M)	68	With all faults. See also No. 2. August, 1879, copy inscribed 'Mary Wollstonecraft Godwin. P.B.S.' with two manuscript notes by poet, £58.
4. Shelley, P. B. Laon and Cythna. 8vo., 8¾ by 5½in. Half calf. t.e.g., others uncut	B. M'Millan for Sherwood & Co., and C. & J. Ollier	1818	Nichols (Nov. 2)	62	'From the Author' to his friend, Thomas Hookham. Has leaf with Greek Ode from Pindar. MS. corrections in text. R.P. Pubd. 10s. 6d. Fifty copies bought some years ago at 6d. each, retailed at 2s. 6d. Reissued as 'The Revolt of Islam.' Noel Paton, 1902, orig. bds., uncut, £40. *See 'Book Sales of 1902,' p. 28, No. 32.

* 'The Book Sales of 1902 with Tabulated Prices,' The Burlington Magazine, Ltd., 2s. E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, (P) by Puttick, (C) by Christie, (M) by Morrison, Dick & Co., Glasgow, all others by Sotheby. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record price.

Author or Translator, Title, Description.	Printer, Publisher, or Place.	Date.	Library, Date of Sale.	Price	Notes
				£	
5. Lamb, C. Mrs Leicester's School. 8vo., 7¾ by 4½in., uncut. Orig. grey bds., label. Back broken. (164)	R. Taylor & Co. for M. J. Godwin	1809	December 7 (P)	58	Written on back of frontispiece (1 from 2nd edition), 'H. Blowers, Lavenham.' See The Burlington Gazette, September, p. 174, No. 5. Lamb's 'King and Queen of Hearts,' cover dated 1808, and 'Prince Dorus,' 1811, pictorial wrapper, knocked down same day at £50 and £43. See No. 6 (note).
6. Shelley, P. B. St. Irvyne. 12mo. Mor. by Bedford. t.e.g. Others uncut. (238)	S. Gosnell for J. J. Stockdale	1811	December 7 (P)	48	R.P. if actually sold, but one of several books in this auction probably bought in. See No. 5 (note). Copy sold privately, 1903, £55. Pubd. 5s. Many copies made up of remainder unsold in 1822. Hockley, 1857, orig. bds., uncut, £16 10s.; June, 1902 (C), mor. by Bedford, t.e.g., others uncut, £18—may be copy re-offered on December 7.
7. Field, Barron. First Fruits of Australian Poetry. 8vo. 16 pp. (486)	Geo. Howe, Sydney, N.S.W.	1819	May 22 (H)..	8	'Mrs. Ayrton, with the author's remembrances.' Probably first product of Australian press. Book reviewed by Lamb, a friend of Barron Field, in *The Examiner*. Now in Brit. Mus., which possesses second edtn., bought for 10s. 6d., with Robert Southey's signature.

* 'The Book Sales of 1902 with Tabulated Prices,' The Burlington Magazine, Ltd., 2s. E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H) Sold by Hodgson, (P) by Puttick, (C) by Christie, (M) by Morrison, Dick & Co., Glasgow, all other by Sotheby. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record price.

SALES OF OBJECTS OF ART

The majority of the sales this season have been devoted to plate and jewels, and some very interesting objects have been dealt with. The most important was the small collection of bijoutry, ranging in date from the sixteenth to the eighteenth century, included in the sale at Christie's on December 10. One of the most important lots was a gold locket, opening on a hinge, with a pearl pendant. It was covered with blue translucid enamels, with strapwork of polychrome enamels on both sides. The workmanship was French of the close of the sixteenth century. It was not dear at £120 15s. A very beautiful scarf-pin, Neptune and Amphitrite, in gold and enamel, Italian sixteenth century, brought £168, the highest price obtained in this section of the sale. There were also some beautiful late Renaissance rings, and most of them were in a very good state of preservation. A good signet ring with polychrome enamels, translucid and opaque, in strapwork, and set with an intaglio of chased silver, was dated 1568 and realized £53 11s. Of about the same period was another ring, worked with a beetle and conventional scrolls in translucid enamels, and set with a glass cameo cut with a band and inscription. It fetched £35 14s. Considering the present taste, one of the cheapest lots was a gold Louis XVI cravat pin with the bust of a girl in enamel in a blue and white border, which was sold for £6. Amongst the other items of interest were a small gold enamel figure of Diana of the end of the sixteenth century, and a gold enamel figure of Cupid, both of which were mounted as scarf-pins; they were sold together for £84. The item immediately following was a gold enamelled figure of the imperial eagle set with rubies and pearls, nearly a century later in date; it was sold for £77 14s.

Earlier in the sale some beautiful jewels were also sold. Two strings of pearls realized £6,500 each. There was an interesting miniature of a lady in a white dress with powdered hair, three-quarter face turned to the left. It was framed in paste with an enamelled border of blue and white. The lady was not good-looking, and this accounted in a measure for the small price, £59 17s., which it realized.

In the sale of silver plate held at Christie's on December 9 there were a few interesting lots. A pair of candlesticks, decorated with rams' heads, masks and festoons, with altar-shaped stems and square plinths, made at Sheffield in 1779, were sold for £14 10s. A Queen Anne plain tankard with dome cover, hollow scroll handle and spiral billet, borders reeded, by Nathaniel Lock 1711, and weighing 22 oz. 17 dwt., was sold for £22 17s. A small two-handled cup, embossed with a corded band, foliage and band of fluting, of the year 1770, brought 32s. an oz.; whilst a fine seventeenth-century German silver-gilt tazza with lobed border on a stem formed as a tree trunk, and with a rounded foot chased with foliage, the whole being 9¼ in. in height, was cheap at 28s. per oz.

A very curious leather blackjack bearing a silver shield upon which was engraved a coat of arms and the inscription 'Oliver Cromwell, 1653, Lord Protector,' sold for £36.

On December 4, Christie's dispersed a collection of old English, continental and oriental porcelain and furniture. The Chinese porcelain sold fairly well. A pair of large old jars and covers famille-rose, decorated with rocky river scenes, with buildings, boats and figures, the covers surmounted by gilt figures of kylins, fetched £330, and a pair of gourd-shaped bottles, decorated with figures in grisaille and flesh tints on a black ground, £157 10s.

The few pieces of Sèvres were not of very fine quality, the best being a pair of large seaux with bouquets of flowers on pink and gold ground, which were sold for £52 10s., and an écuelle, cover and

stand of dark blue ground, with animals in panels in gilt borders and with flowers and foliage in gilt, £20 9s. 6d. A pair of old Dresden groups, representing nymphs and children, mounted on ormolu scroll plinths in the manner of Louis XV, were cheap at £17 17s.

A small Chelsea figure, representing a gleaner, on a scroll plinth 12 in. high, realized £52 10s., rather a long price, notwithstanding its good quality. A pair of Chelsea candlesticks with figures of a lady and gentleman with flowers and fruit on scroll plinths, and encrusted with flowers, produced £11 11s.

The furniture which was submitted was not of an important character. A German marquetry cabinet of architectural design, inlaid with panels of variously-coloured engraved woods, was sold for £24 3s.; a mahogany Sheraton sideboard, with a drawer in the centre, inlaid with foliage and lines in satinwood, for £17 17s.; and a Chippendale mahogany arm-chair with open back and cabriole legs carved with foliage and trellis pattern for £14 14s.

Most of the furniture was English of good design; but the workmanship of the majority of the pieces was very coarse. Taking into consideration the fact that in some cases it was doubtful whether the object belonged to the period indicated by the design, the prices obtained were very fair.

With the exception of one important sale, which is being held as we go to press, this brings the autumn season to an end so far as objects of art are concerned. Only a few pieces of importance have been offered for sale, but for these good prices were obtained; and this makes us look forward with some curiosity to the one or two important sales coming on shortly after the Christmas holidays.

NOTES FROM BELGIUM[1]

THE royal society of water-colour painters has opened its forty-fourth exhibition which consists of a fairly large collection of works, the general effect of which is to give a bright and cheerful look to the rooms in which the exhibition is being held. We are here able to grasp the movement which has almost done away with the old methods of water-colour painting, applying in its place new methods by which the work becomes much less light, but more powerful.

I must mention in the first rank M. Stacquet's fine sea-pieces, grey in colour with the great movement of waves customary on the shores of the North Sea; the boats, painted in gaudy tones and violent colours, strike particularly bright notes amid the showering spray. M. Cassiers remains faithful to his views of Holland, which he handles skilfully, giving them a charm and freshness peculiarly his own. Madame Gilsoul treats flowers with freedom and facility. M. Alfred Delaunois, who has already, on repeated occasions, distinguished himself, contributes a large painting of the corner of the church of St. Peter at Louvain, where stands the tomb of Henry I, duke of Brabant. To this important work he has added a series of small studies collected under the title Vie de béguine—views of those enclosed gardens, of those forgotten chapels, of those tranquil nooks which are still to be found in the old Flemish towns.

I must also mention some pretty drawings by M. Amédée Lyneu; water-colours by M. Mytterschaut, M. Luigini, M. Marcette; very interesting and powerful works by M. Constantin Meunier and M. Verheyden; an exceedingly pretty portrait of a woman by Cluysenaer, who died recently; and some charming drawings, full of elegance and refinement, by M. Khnopff.

R. PETRUCCI.

[1] Translated by A. Teixeira de Mattos.

BOOKS RECEIVED

THE STAMP FIEND'S RAID. By W. E. Imeson. Horace Cox.
THE PROBLEM OF FIORENZO DI LORENZO. By Jean Carby le Graham. Loescher & Co., Rome. 21s.
GREAT MASTERS, PART IV. Text by Sir Martin Conway. W. Heinemann. 5s. net.
WHO'S WHO, 1904. A. and C. Black. 7s. 6d.
WHO'S WHO YEAR BOOK. A. and C. Black. 1s.
L'IMAGIER ANDRÉ DES GACHONS. Par Leon Bocquet. Lille. 3 francs.
OXFORD painted by John Fulleylove and described by Edward Thomas. A. and C. Black. 20s. net.
CATALOGUE OF PRINTS IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON. Eyre and Spottiswoode. 4s.
PILGRIM'S PROGRESS. Illustrated by Cruikshank (Reprint). Henry Frowde. 25s. net.
HUBERT AND JOHN VAN EYCK. Alfred Marks. Adlard & Son, London.
JAPANISCHE SCHWERTZIERATEN. By G. Jacoby. Leipzig, Hiersemann.

MAGAZINES RECEIVED

Gazette des Beaux-Arts. La Chronique des Arts. The Gentleman's Magazine. L'Art. Onze Kunst. La Rassegna Nazionale.

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE LTD., BY EYRE AND SPOTTISWOODE, HIS MAJESTY'S PRINTERS, DOWNS PARK ROAD, LONDON, N.E.; AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD. AT THE REGISTERED OFFICE OF THE COMPANY, 14 NEW BURLINGTON STREET, LONDON, W.



PORTRAIT OF THE LADY MARY, DAUGHTER OF CHARLES I; BY ANTHONY VANDYKE;
IN THE NORMANTON COLLECTION.

EDITORIAL ARTICLE

CRITICISM AND COMMONSENSE

AS the change of ownership announced in the December number of THE BURLINGTON MAGAZINE may have caused some apprehension to those who have supported the magazine in the past, the editors think it right to say that this change of ownership does not involve any real departure from the policy which the magazine has hitherto followed. Certain minor alterations are contemplated, but they are alterations in the arrangement of the matter of the magazine and not in its character.

The future treatment of modern art, for instance, does not imply, as some of our critics have supposed, any discouragement of the study of ancient art. It is impossible as well as unjust to look upon work of the past as a thing sacred and complete in itself without any relation to the work that is being done now. The old masters hang side by side with the moderns in our galleries and sale rooms and private houses; the achievements of former craftsmen are everywhere sought for and studied as the means and foundation of all that is best in the efforts of the present and the future.

The general questions that concern the criticism, administration, and development of the art of the present day must thus inevitably have their root in the traditions of the past; and if that root is truly living wood and no dry and dead stump, its sap must still flow upwards to the sprays and fruit that each new year puts out.

This statement must not be interpreted as an indication that THE BURLINGTON MAGAZINE will in future include detailed criticism of exhibitions of work by living artists. That delicate and difficult work is already done well and honourably by three or four other periodicals and indifferently by a hundred. The task of passing judgement on a living painter is usually unpleasant both to the critic and to the criticized, as Ruskin found out when with the most honest of purposes he wrote his 'Academy Notes.' He confessed that one of the chief reasons for afterwards abandoning their issue was the exclamation of a young artist that was reported to him, 'D—n the fellow! why doesn't he back his friends?' 'Henceforward,' he continues, 'it seemed to me useless, so far as artists were concerned, to continue criticism which they would esteem dishonourable unless it was false.'

Yet the tradition of journalism, while it calls for the notice of a picture show in the form of an imperfect *catalogue raisonné*, leaves a writer little or no space for the discussion of those general principles and tendencies in modern art which after all are of more permanent importance than the goodness or badness of any particular specimen of craftsmanship. The general condition of the arts in Europe gives us some ground for thinking that there is a need for a magazine in which such subjects can be temperately considered. Rival schools of thought, rival professors and rival societies have grown so numerous that the public is puzzled and irritated by the multitude of counsellors who come forward to show which way safety lies, and even the intelligent student is embarrassed. The aim of all sensible criticism is to estimate fairly the value of these complicated forces, to disengage those that tend to move across or counter to the main current of progressive thought.

Criticism is often spoken of as if it implied destruction. Good criticism, it is true, may, nay must, be destructive, but it destroys the imperfect solely that it may the more perfectly construct. The case of ancient art will serve as an example. Half a century ago all judgements upon the painting or sculpture of the past were little more

than empiricism or mere pedantry. That can be said no longer. The labours of a host of students have cleared the ground at least thus far that in approaching any of the great masters we can judge of them through a certain number of works authenticated so far as mortal knowledge can authenticate anything.

Invaluable services have been rendered to art by modern criticism in thus bringing order out of chaos. Who would willingly return to the days when the whole achievement of Italian painting was attributed to a few well-known names? The despised critics have rescued from obscurity a large number of personalities, some doubtless of little account, but many of profound interest, whose acquaintance we can now make through their work. And this apparently dry-as-dust business of discovery, attribution and classification is necessary to the understanding of that work. But it is a means and not an end; this is sometimes forgotten, and it should not be.

That something has been lost in the process is undeniable, and in a pursuit which can only be followed with success by an intellect at once scientific and imaginative, it is not surprising that mistakes have been made that have had far-reaching results. The imagination has jumped to conclusions which the slower methods of science have afterwards found to be incorrect, and the premium thus put upon research has often made the searchers overlook beauty in their eagerness to find truth. Yet, although the final settlement of the authorship of a second-rate picture may seem to attract more attention than the discovery of a masterpiece, it should always be remembered that only thus can the obstructions be cleared away which prevented our forefathers from getting a clear view of the world's great artists.

That the workmen in their zeal should stumble now and then against one another is a matter of little importance in comparison. The differences of critics which are the favourite gibe of the ignorant are inevitable, and will remain so until human nature reaches perfection. Nor are they greater than the differences of geologists or physicians or any other class of experts. No two men can approach a work of art from exactly the same point of view; they cannot have exactly the same eye; they cannot have seen exactly the same pictures in exactly the same order; they cannot have given exactly the same attention to the same places and periods. But there is no reason why the differences should be so acute, nor why so much bitterness should be imported into the discussion, as is sometimes the case. A different point of view even on important matters need not imply personal enmity, and we suspect that when artistic and archaeological discussions become bitter and personal the fault lies rather with the friends and partisans of the critics than with the critics themselves. To the thorough-going partisan his leader is an almost infallible prophet, to doubt whose message is heresy; and should the leader yield a point to the argument of another he is looked upon as guilty of weak concession; his party eggs him on to contradict for the sake of contradicting, and to fight when there is nothing to fight about; only in theological controversy, perhaps, could a parallel be found. Surely this is not past remedy. From the first it has been an aim of The Burlington Magazine to provide a common ground for critics of all schools and to eschew artistic sectarianism. This will continue to be its aim in the future, and it can only fail to be attained if critics of all schools refuse to meet each other fairly.

We cannot believe that that will be the case. Everyone must recognize the service that may be rendered to the study of art by a periodical which, like the great English monthly reviews, opens its pages to the discussion of interesting questions by all persons competent to discuss them without itself being committed to the views of any. We are convinced that an appeal for help in making that possible will not be made in vain.



THE LATE DR. LIPPMANN

IN the *Kunstchronik* of November 20 appeared an obituary notice of Dr. Lippmann, the late director of the Berlin cabinet of engravings, and a member of the consultative committee of this magazine, from the pen of Dr. Bode. The graphic detail, the firm characterization and the note of intimacy for which this appreciation is remarkable must needs be lost in an abridgement, but an epitome of Dr. Lippmann's career as related by Dr. Bode will interest many English readers who were more acquainted with his striking personality than with the history of his life.

Friedrich Lippmann, who died on October 2, 1903, was born at Prague on October 6, 1838. He was educated at the gymnasium on the Kleinseite ; he studied music in addition to his school subjects, and was also fond of rowing and other athletic pursuits. He navigated the Moldau and Elbe as far as Dresden in a boat of his own building. His father, a well-to-do manufacturer interested in art, spent the winter in a southern climate, and took his son repeatedly to Italy. On these journeys Lippmann laid the foundation of his knowledge of art, and also of foreign languages, which he spoke in later life with great fluency, though he never lost, even in German, a marked Prague accent. In 1856 he entered the university of Prague, where he studied law, history, political and natural science. After long visits to London and Paris, he took up his residence at Vienna, where a movement was in progress to make the public collections more accessible to students, and to encourage the study of art at the universities. A notable result of this movement was the foundation, on the lines of South Kensington, of the Austrian museum for industrial art, with Eitelberger as its first director. Lippmann became in 1868 a curator of the new museum. He was employed in the purchase of works of art for its collections, and travelled much on its behalf in Austria, South Germany, Italy, France and England. It was in these years that he acquired his great knowledge of monuments, collections and galleries, and his experience of the trade in works of art. He was collecting, moreover, Chinese porcelain and enamels for a friend at Vienna, Dutch pictures for his own brother, and works of the primitive and renaissance painters for himself. He acquired a fine collection of fifteenth-century illustrated books, renaissance furniture, and pictures by German and Flemish masters, including works of Altdorfer, Baldung, Kulmbach, Cranach, and Bouts, some of which passed a few years later, when official regulations compelled him, to his lasting regret, to cease collecting, into the Berlin gallery.

Even at Vienna his multifarious pursuits were not viewed favourably by Eitelberger, who stopped his travelling, undertook all purchases himself, and set Lippmann at work on catalogues and lectures. The result was not all that the director had hoped for. Lippmann took less interest in his official work, and collected all the more eagerly for himself and his friends. He arranged the retrospective collection of early pictures at the Vienna exhibition of 1873, but found Eitelberger's next prescription, the superintendence of plaster casts, so unpalatable that he resigned, and turned his back in disgust on the museum and on Vienna itself. After a short spell of work in the Tyrol and Styria in connexion with a survey of objects of artistic interest, he went, late in 1875, to Paris to arrange for the sale of his brother's pictures. He was unwilling, even in after life, to return to Austria, and circumstances now led him to Berlin, which was to be his home for the remainder of his life.

The Berlin museum had been making rapid strides since the crown prince (after-

wards the Emperor Frederick) became its protector in 1872. A long period of stagnation was at an end; money was found for purchases, and capable young men were sought to fill new appointments or posts which had long remained vacant. Through the interest of friends who had known him at Vienna, Lippmann was appointed in November 1876 director of the print-room ('Kupferstichkabinett'). To obtain the indispensable title of doctor he wrote the important thesis on the beginnings of wood-engraving which was published in the first volume of the *Repertorium für Kunstwissenschaft*. In his new position he soon proved himself to be the right man in the right place. His knowledge of the market and acquaintance with the principal collectors and dealers enabled him to purchase many important collections in the bulk, among which may be mentioned the Posonyi-Hulot Dürer collection, the Felix collection of Schongauer, the Destailleur collection of ornamental engravings, Rembrandt etchings from the Buccleuch and Sträter sales, the Hamilton MSS., including Botticelli's illustrations to Dante, and recently the famous Beckerath collection of drawings by old masters. He added to the cabinet a magnificent collection of books, especially strong in early German woodcut illustrations and in French editions of the eighteenth century. His reorganization of the whole collection was almost as important a work as the enlargement of it by new acquisitions, and he was continually weeding out inferior specimens and replacing them by better examples. In everything that concerned the arrangement of prints in portfolios and cases, their mounting, cataloguing and classification, Lippmann's reforms raised the Berlin cabinet to the front rank among the public collections of Europe, and his experience will be sorely missed when the problem of expansion into larger quarters has to be faced on the completion of the new Kaiser Friedrich museum.

Dr. Lippmann's name is widely known in connexion with facsimiles of drawings by Dürer, Rembrandt and Botticelli, and of Cranach's engravings and woodcuts. He also published in ten volumes facsimiles, executed by the Reichsdruckerei, of early engravings and woodcuts of all schools. He had much to do with the Chalcographical society, and was one of the founders and editors of the *Jahrbuch* of the Berlin museums. He wrote little; a volume on Italian woodcuts and a handbook on engraving are almost all that he published in book form.

He was a well-known figure in artistic and literary society, not only in Berlin, but also in London, where an English marriage and many English friendships made him a frequent visitor. His vivacity and caustic humour, his zeal and wonderful general knowledge, were bound to impress all who came in contact with him; his friends alone could appreciate the serious and poetical nature, the generous and kindly heart, that a somewhat boisterous or jocular manner may have concealed at times from others. The premature termination of so valuable, so vigorous a life, due to heart disease, which suddenly declared itself in the early summer, has inflicted an irreparable loss on the Berlin museum and on all serious students of art.

C. D.



YOUNG LIONESS AT PLAY, BY PETER PAUL RUBENS; NORMANTON COLLECTION

THE COLLECTION OF PICTURES OF THE EARL OF NORMANTON AT SOMERLEY, HAMPSHIRE

WRITTEN BY MAX ROLDIT

ARTICLE III. (*conclusion*)—WORKS BY PAINTERS OF FOREIGN SCHOOLS

WHEN compared with the wonderful array of British pictures which I have described in my two previous articles, the section of Lord Normanton's collection that comprises works by artists of the continental schools is of quite secondary importance. Neither does it indicate on the part of the collector any set purpose or well-defined preference for any particular school. Clearly, it was the primary aim of the second Lord Normanton to gather together at Somerley a representative series of examples by the great English masters of the eighteenth century, and it is unnecessary for me to point out to those who have followed me in my study of his collection how far his efforts were crowned with success. He, however, proved the eclecticism of his taste by acquiring from time to time works of other schools, and thus it happens that there are scattered about the walls at Somerley a certain number of pictures by Flemish, Dutch, Italian, Spanish, and French painters, of varying interest and importance.

An excellent portrait of a lady is the only representative of the early Flemish school ; this has been attributed to Bernard van Orley, who flourished at the beginning of the sixteenth century, and shows a refined, gentle-faced lady, no doubt the wife of a merchant prince of Flanders. It is chiefly remarkable for the exquisite modelling of the hands and the reposeful dignity of the expression. But for an example of the utmost technical ability, for an exhibition of unsurpassed draughtsmanship, we must turn to the work of a later painter, the most wondrous artistic genius born on Belgian soil. Rubens, in this picture of a young lioness at play,[1] has produced a veritable *tour de force* by means of the most simple methods. By the sole power of his magic drawing, he has filled with quivering life every muscle of the animal's form. It is writhing like a playful kitten upon the rocky ground, yet the artist makes us feel the enormous power of its paw, the fearful strength which would animate that body, were the beast but roused to anger ; almost audible is the snarl from its half-open jaws. This picture has been sometimes described as The Wounded Lioness, or by some other title implying that the animal is in pain or anger ; but it seems evident to me that such was not the master's intention. The eyes though sparkling with latent ferocity are full of the joy of living. The body is not contorted by pain or rage ; its graceful curves express with marvellous truth the fanciful, feline spirit of play ; nor is the attitude one of defence, as it must have been had the animal been conscious of imminent danger. Rubens, that incredibly prolific and versatile artist, shows himself here to be an animal painter of the highest rank ; he escapes with the utmost ease from the pitfall into which so many have fallen of giving semi-human expressions to their beasts, and planting, as it were, a human mind in a non-human body. It were folly, of course, to pretend that intellectually this wonderful study is on a level with the great historical or biblical creations upon which the reputation of Rubens has rested for three centuries. But it may be argued that there is more real personality, that we

[1] Reproduced on page 10

get nearer to the very heart and mind or the artist in such a work as this, than even in The Descent from the Cross of Antwerp cathedral or the Medici series in the Louvre. Here Rubens has gone direct to nature for his inspiration, he has given free rein to his genius, untrammelled by religious or allegorical conventions, and at one and the same time he has produced a masterpiece of technique, and has infused the very spirit of life into the playful limbs of his lioness. The picture has hung at Somerley since 1823, in which year it was acquired by the second earl of Normanton for 310 guineas, at the sale of Mr. George Watson Taylor ; it measures 44 in. by 78 in.

Of Rubens's greatest pupil, Vandyke, there is also a beautiful example at Somerley,[1] a full-length life-size portrait of Mary, eldest daughter of Charles I and mother of William III. The little princess, who was born in 1631, appears here to be about ten years of age, and this is probably one of the portraits painted by Vandyke in the last year of his life (1641), on the occasion of her marriage to William, then a lad of fifteen, the son of Frederick Henry, prince of Orange. In a rich blue satin dress, trimmed with silver braid and white lace-bordered pinafore, she stands on a crimson carpet before a stone pillar ; her hair hangs in graceful ringlets round the pretty babyish face, upon which, as in all Vandyke's portraits of the various members of this ill-fated royal family, there is already that serious, pathetic expression which seems to foreshadow the troubles that were to come. It will be remembered that she was only just nineteen when she became a widow, a week before giving birth to her only son, and that she herself, worn out by political cares and by her struggles against ever-renewed intrigues, died in her thirtieth year. This picture is painted in Vandyke's last or English manner ; he had long ago lost the nervous, tempestuous vigour of his early Flemish period, the gorgeous splendour of his Genoese works ; but he had retained his characteristic elegance, which had indeed become more refined during his sojourn at the Stewart court. Lord Normanton's grandfather bought this portrait at Christie's in 1834 for £135; it was previously in the collection of Augustus Phipps. Mention must be made of a small sketch of The Miracles of St. Benedict attributed to Vandyke, which bears every sign of authenticity, though it is not executed with that dash and brilliance of handling which characterize most of the master's sketches. Before passing to the sister school of Holland, I may also mention two small works by another Fleming and intimate friend of Rubens, David Teniers. The two landscapes which bear his signature each contain a castle and several figures, and, though unimportant in size, are extremely luminous and very fine in quality.

A few only of those 'little masters' of the Netherlands, to the usual size rather than to the merit of whose works the qualifying adjective applies, are represented in the Normanton collection, and these have been for the most part selected from the painters of landscape. A delightful picture by Paul Potter is that reproduced on the opposite page, which is described in Smith's 'Catalogue Raisonné' under the title Three Cows in a Meadow (no. 83). Until 1833 it was in the collection of M. Goll de Frankenstein ; it then belonged to Baron Nagel von Ampden of the Hague, and finally in 1857 passed into the second Lord Normanton's possession for about £620. It measures no more than 10 in. by 12 in. Before a cluster of small trees on the right a brown and white cow lies ruminating on a slight eminence in the ground ; behind her stands a speckled ox, and a grey cow is seen grazing in the middle distance further to the left. More distant still, in a field terminated by a line of trees, other cattle are discernible, and some white houses appear on the horizon at the extreme left. In the foreground, which is painted with much care and attention to

[1] Reproduced on page 2 (frontispiece).



CATTLE, BY PAUL POTTER, NORMANTON COLLECTION

detail, a few scattered wild flowers lend here and there their note of colour. Patches of blue sky are visible above through the heavy rolling rain clouds illuminated at the edges by the struggling rays of the sun. This picture was painted in 1646 in Paul Potter's most masterly style; the cattle are rendered with the utmost realism, the landscape is bathed in a truly breathable atmosphere, and this little panel may well be classed among the best works bequeathed to posterity by this short-lived painter.

If Paul Potter makes the cattle of the fields live again before our eyes, no one better than Willem van de Velde succeeded in expressing the lifelike motion of sailing ships upon the sea, whether gently swayed upon smooth, serene waters or tossed wildly by the infuriated waves. Among the three works by van de Velde at Somerley there is one in which, upon a very rough sea, a Dutch man-of-war is in pursuit of another ship; the pursued boat has already hoisted all available sails and is straining every nerve to increase the distance she has gained; but the warship is hastily putting on more canvas, and evidently intends that it shall be a race for life. The waves break in white foam over both vessels without being able to arrest their motion; a dark, threatening sky, heavily laden with rain, is a fitting canopy to the dramatic scene below, whilst a single ray of sunlight, which has pierced the clouds in the centre of the picture, is caught by the white sails of the man-of-war. Equally animated is another scene by the same painter, a flotilla of fishing craft, caught in a sudden squall, which seems to blow in all directions; the sea is dark and choppy, the sky is still blue in parts, but black clouds are rolling in and dirty weather is fast approaching. In contrast with these is the calm sea of a third picture of excellent quality, with a beautiful blue sky and feathery white clouds, showing numerous boats becalmed and almost motionless in the still air.

A broad expanse of smooth water is also the subject of a fine work by J. van der Cappelle; it is a transparent and luminous view of the mouth of the Scheldt; the estuary occupies the entire width of the picture, and boats of various descriptions cast vivid reflections in the rippling river. In the immediate foreground banks of mud, now half uncovered by the tide, are located by stumps of wood and two buoys in the shape of empty barrels. Just outside the mud-banks, in the centre of the picture, a barge bearing the Dutch flag is conveying ashore a large party of gentlemen evidently from one of the ships moored in the channel; further out a number of sailing ships are seen, some at anchor, some floating up the river, and, in the distance where the estuary widens into the open sea, numerous sails are outlined against the sky; on either side the shore exhibits churches and windmills characteristic of the coast of Holland; the cloudy sky is painted with marvellous lightness of touch, and the uniform greyness of the illumination throws over the scene an impression of ineffable tenderness and repose.

The Collection of Pictures of the Earl of Normanton

Of the four works by Aart van der Neer included in the collection, the morning view of Guelderland is incomparably the best; both as to quality and condition it is a very perfect example, and the infinitely delicate painting of the vaporous distance, as well as the diffused softness of the light, lends it a charm unsurpassed in any of this painter's works. The Rhine flows away into the distance, between high banks on the one side and a town or important village on the other; in the open space of rough ground nearest the spectator are some cows and a few figures, and a church rises out of the mists in the distance. Not nearly so good, though larger in size, is a night scene of river and shipping which, with its powerful moon-lit sky, is stagy and unconvincing in effect. A smaller landscape by moon-light, also a river-scene, is of fine quality and a good example of the poetic aspect which van der Neer could obtain in

his treatment of dark masses. There is also an important winter landscape with denuded trees and numerous figures skating on a canal, a favourite subject with the artist and one which he seems to have treated as frequently as moon-light scenes.

To the Dutch school of the seventeenth century also belong several other works which are mostly of high quality though of unimportant dimensions. These include The Castle of Mierpitons, standing on a precipitous rock overlooking a bay, by Albert Cuyp, bought in 1840 at the sale of Sir Simon H. Clarke for 340 gns. ; a seductive Philips Wouwerman shows a view of a hilly landscape animated by several figures; and there are two small landscapes by Jacob Ruysdael.

The most important picture of the Italian school hanging in Lord Normanton's gallery is the Venus and Adonis[1] which is given to Titian. The subject is well known, having been often repeated by the master himself, by his pupils, and by later imitators and copyists. In an heroic landscape, the goddess, her back turned towards the spectator, half sitting, half reclining upon a mound covered with crimson draperies, is throwing her arms around Adonis ; the youth is ready for the chase, his feathered spear in the right hand, whilst the left holds back three large hounds on a leash, and he struggles impatiently to free himself from the unwelcome embrace ; a cupid lies asleep under the trees on the left. The original sketch of this subject, which, according to Crowe and Cavalcaselle, is far superior to any of the more finished repetitions, is at Alnwick ; in the Prado at Madrid is a replica painted for Philip II of Spain. In a letter from Titian, written in 1554, he announces the sending off of this picture to England at the request of the king-consort, and another letter shows that it reached its destination much damaged. A counterpart of the Madrid picture was in the Colonna Palace at Rome until 1800 and is now in the National gallery, while Lord Elcho possesses yet another. Many of these bear evidence of being in part at least the work of pupils and assistants of the master, and in the opinion of the aforementioned authorities the National gallery replica is mostly, if not entirely, from the brush of Schiavone. Similarly, the picture which Lord Normanton acquired in 1844 for £300, and which was previously in the collection of Queen Christine and in the Orléans collection (at the sale of the latter collection in 1792 it fetched 300 gns.), is probably not wholly by the hand of Titian; the head of Adonis for instance is weak and expressionless, but that of Venus is exquisitely beautiful ; the lovely lines and the luscious modelling of her body seem to bear the impress of the master, as well as the bold landscape and brilliant sky. Yet in the general impression the picture shows a lack of poetic *envolée*, which proves either that the master had become tired of an oft-repeated theme, or that he entrusted a share of its execution to other hands, which as we know was his frequent practice.

Venetian also, but nearly two hundred years later in date, Canaletto and his pupil Guardi are each represented by a pair of views of Venice, very creditable examples of their respective methods. These, however, possess no distinguishing feature from the large majority of their works ; here, as elsewhere, one cannot but prefer the freer touch of Guardi, and his better handling of light and shade, to Canaletto's careful exactness of architectural detail.

Murillo alone among the painters of Spain has found space upon the walls of Somerley, and his picture of a young Moorish slave holding a basket of fruit[1] is a remarkable example of his art ; the handsome dark face beneath the loose turban adorned with ears of corn stands out in splendid relief against the background of clouds ; the right arm and shoulder are bare, the rest of the body is enveloped in a dark drapery ; the

[1] Reproduced on page 17.

[1] Reproduced on page 24.



VENUS AND ADONIS, BY TIZIANO VECELLIO, NORMANTON COLLECTION



PORTRAIT OF SOPHIE ARNAULD, BY JEAN-BAPTISTE GREUZE ; NORMANTON COLLECTION



PAINTINGS BY JEAN-BAPTISTE GREUZE, IN THE NORMANTON COLLECTION



A MOORISH SLAVE, BY BARTOLOMÈ ESTEBAN MURILLO; NORMANTON COLLECTION

shadows, exquisitely graduated, lend a velvety softness to the features; the wistful expression of the eyes and pathetic half-open mouth lend sweetness to the portrait without that forced sentimentality which so often mars Murillo's religious paintings. The technical merits of draughtsmanship and modelling, particularly in the hands and bare arm, could hardly be exaggerated. Superb drawing is also the principal quality of the sketch on a small scale for the colossal composition of Moses striking the rock, which was painted between 1670 and 1674 as part of the decoration of the hospital of La Caridad at Seville; the design contains a very large number of figures and is full of life and movement. Another Murillo, angels in clouds, is highly skilful in composition and very rich and warm in colouring.

It would be hard to discover any affinity between the spiritual, enthusiastic art of Murillo and the light-hearted and superficial production of Greuze, of whose work Lord Normanton possesses three delightful examples.[1] The portrait of Sophie Arnould in particular has qualities which one would seek in vain in the majority of the artist's works; it is less affected, less simpering, has more life and character, than the fancy heads which he did in such numbers, mostly from the same model and with tedious similarity. Born in Paris in 1744 in the very room where Admiral de Coligny was murdered on St. Bartholomew's day, and which had since been used as a studio by Van Loo, Sophie Arnould, though of humble parentage, was for a time among the most famous personalities of France. She was gifted with a voice of great sweetness and tenderness, and at a very early age entered the opera, where she acted the principal characters in the operas of Rameau; she created the name-parts of Glück's most celebrated works, 'Iphigenia in Aulis' and 'Orpheus.' Her beauty and grace, her expressive and mobile features, her scenic intelligence, added to her melodious voice, soon made her a popular favourite, and her fame as a wit and maker of *bons mots* was as great as her vogue as an actress; her popularity was also probably increased by the place which she occupied in the *chronique scandaleuse* of the period. Her voice could not withstand the strain to which she had put it from so early a period of her life, and in 1778 at the age of thirty-four she retired from the stage. The Revolution took from her fortune and friends, and she died in 1802 after spending the last years of her life in the most lamentable misery. Greuze painted her several times, and one of his portraits of her is in the Wallace collection. In the Somerley picture she is shown seated by a table upon which she rests her left arm; her hair, decorated with pearls and two pink roses held by a red ribbon, hangs loosely round her charming face; she has a low-cut dress of a greenish hue and a gold circlet is round one of her bare arms; a small dog rests upon her lap and she holds a wreath over its head. With her expressive brown eyes and small rosebud mouth, she was a subject marked out for the brush of Greuze, who, if he was not a great painter in the technical sense, could portray pretty women with incomparable charm and sweetness. His chief fault indeed is that he often carried these qualities to excess, and in this respect the other two examples in the Normanton collection are not above criticism. The head of a blond girl with bare breast and a finger held to the corner of her mouth is undeniably lovely, but behind the faultless features and exquisitely smooth complexion one cannot believe in the presence of a human mind capable of reflecting even the simplest emotions. The girl holding a lamb in her arms has, though to a lesser degree, the same expression of silly innocence. Like most of the works of Greuze, to which the Sophie Arnould is a welcome exception, these two pictures are valuable merely from the decorative standpoint, and make no appeal to the higher artistic and intellectual faculties.

The Collection of Pictures of the Earl of Normanton

[1] Reproduced on pages 20 and 21.

POPULAR OPINIONS CONCERNING THE VAN EYCKS

EXAMINED BY W. H. JAMES WEALE

ALTHOUGH many of the popular ideas about the early painters of the Netherlands have been proved from time to time during the last few years to be fictions, they are still constantly reproduced as if they were historical truths. Some of these have been already dealt with elsewhere, but articles in journals and reviews are, especially in this country, quickly lost sight of and forgotten ; and it seems advisable, now that we have at last in THE BURLINGTON MAGAZINE a serious organ exclusively devoted to art, to expose the errors that have crept in, trusting that writers needing information on the subject will refer to its pages. I purpose in this article to deal with the popular opinions concerning the van Eycks, to show their origin and trace their development.

The works most commonly referred to as authorities are, I am told, the second edition of Crowe and Cavalcaselle's 'Early Flemish Painters,' and the 1899 edition of Bryan's 'Dictionary of Painters.' I shall therefore take the statements contained therein as the ground for my remarks. The title of the first, 'The Early Flemish Painters,' probably chosen because it sounded better, or looked better when set up in type, than 'The Early Netherlandish Painters,'[1] was a most unfortunate and misleading title to give the book, for very few of the early masters were born or learned their art in Flanders ; many of them were Walloons, while the greatest of all came from Limburg and Holland.

Hubert, John, and Margaret van Eyck are generally stated to have been born at Maaseyck, a town on the Maas below Liége, Hubert about 1366, and John about twenty years later. They are said to have left their native land and to have settled in Ghent about 1410, or a little later, and John is said to have learned the properties of colours from Pliny, to have studied geometry and chemistry and invented a new method of painting in oil. The two brothers are further stated to have been admitted to the freedom of the Ghent gild of St. Luke in 1419, as a tribute to the memory of Michelle, the wife of Philip duke of Burgundy, whose favourite painters they were ; they are also said to have lived and worked together until John's appointment to an independent post in the service of John of Bavaria severed the partnership, after which Hubert worked alone until he died, September 18, 1426, leaving unfinished the altarpiece of the Adoration of the Lamb, which John, who painted his own and his brother's portrait among the just judges, took six years to complete. The above, I think, are generally accepted as historical facts.

The altarpiece of the Adoration of the Lamb when completed bore on the frame of the shutters the following inscription, long hidden under a coat of paint, and when brought to light in 1824 the two first words of the third line were found to be partly obliterated :

(Pic)tor Hubertus : e Eyck maior quo nemo repertus
incepit pondus : quod Iohannes arte secondus
(suscepit letus) : Iudoci Vyd prece fretus.
VersV seXta MaI : Vos CoLLoCat aCta tVerI.

These four lines are leonine verses, and neither of the readings *frater perfecit* or *frater perfectus* can be accepted, as the last two syllables must have rimed with *fretus*, and there can be little doubt that the author of the inscription wrote *perfecit* or *suscepit letus*. I prefer the latter, as *suscepit pondus* makes much better sense than *perfecit pondus ;* the employment of the latter word instead of *opus* in the second line was rendered necessary, as no other word would rime with *secundus*. The reading *pondus que*

[1] It was not until the end of the sixteenth century that the Dutch and Flemish painters developed the distinctive features which characterize the two schools.

is quite inadmissible, and is evidently a misinterpretation of the abbreviation.

In the interval between the overpainting and recovery of this inscription, a period of about two hundred and fifty years, the popular legend grew, and at last came to be so implicitly believed that modern writers, instead of accepting the simple statements of the inscription, have endeavoured to interpret them in such a manner as not to clash with the received tradition. I think I shall be able to prove that the popular story has been entirely derived from the paintings of the two brothers. The birth date of the legend can even, I believe, be fixed as between 1550 and 1560.

In the year 1495 a Nuremberg physician, Dr. Jerome Münzer, visited Ghent; his description of the altarpiece is the earliest we have. As it has never been printed in any English work, it may be as well to give it here at length: 'De nobilissima tabula picta ad Ioannem, cuius simile vix credo esse in mundo. Ecclesia S. Ioannis inter illas tres principales est pulcrior, maior et longior de 156 passibus. Et inter cetera habet unam tabulam depictam supra unum altare magnum et preciosissimam de pictura. In cuius summitate est depictus Deus in maiestate. Et ad dextram beata Virgo. Et ad sinistram Ioannes Baptista. Et sub eis figure octo beatitudinum. In ala autem dextra Adam; et circa ipsum angeli cantantes melos Deo. In ala autem sinistra Eva: et angeli cum organis. Et in inferiori ala dextra Iusti iudices et Iusti milites; sub ala autem sinistra Iusti heremitae, et Iusti peregrini. Et omnia illa sunt ex mirabili et tam artificioso ingenio depicta, ut nedum picturam, sed artem pingendi totam ibi videres, videnturque omnes ymagines vive. Postquam autem magister pictor opus perfecit, superaddite sibi fuerunt ultra pactum et pretium sexcentum corone. Item quidam alius magnus pictor supervenit volens imitari in suo opere hanc picturam, et factus est melancolicus et insipiens. O quam mirande sunt effigies Ade et Eve; videntur omnia esse viva. Et singula membra sibi correspondent. Sepultus est autem magister tabelle ante altare.'

Popular Opinions Concerning the Van Eycks Examined by W. H. James Weale

The writer saw the altarpiece on March 26, 1495, evidently the inner side only, and had no knowledge of the paintings on the exterior. He deciphered the six inscriptions he saw,[1] and gives a fairly correct description of the picture. Though the mention of the various groups as representing the eight beatitudes does not seem obvious, it was no doubt that given to him by the clerk in charge of the chapel, together with the information that the altarpiece was the work of a painter who was buried in the chapel. It follows from this that the name of the painter was already forgotten, and that the story of the portraits of the two brothers had not yet been invented. It is clear that if Münzer had seen the exterior and read the inscription at its foot he would have mentioned it, and would not have stated the altarpiece to be the work of one master. A few years later another citizen of Nuremberg, Albert Dürer, visited the Low Countries. His notice of the altarpiece, far shorter than that of Münzer, is as follows: 'I saw the picture of Iohannes; it is an exceedingly precious and most intelligent work, and Eve, Mary, and God the Father are extremely good.' Dürer had just come from Bruges, where he had seen John's signed altarpiece at St. Donatian's, and the signed portrait of his wife belonging to the gild of St. Luke, and knew the altarpiece to be by van Eyck, but knew nought of Hubert's existence. He, too, makes no mention of the paintings on the exterior, nor of the inscription on it.

In 1560 Mark van Vaernewyck of Ghent published a little treatise entitled 'Vlaemsche Audvreemdigheyt,' in the 92nd stanza of which he just mentions the altarpiece without naming its author. In the second edition he devotes seven

[1] Not, however, quite accurately, as he rendered S^TI. the abbreviation of *sancti*, once by *CAristi* and twice by *iusti*

lines to its praise and names John as its author. In 1559 the twenty-third chapter of the order of the Golden Fleece was held in St. John's church (now St. Bavo's), and the painter poet, Luke De Heere, was employed to decorate the interior. Among the chronograms and inscriptions which he composed and set up was one in verse on the altarpiece. The original text of this, of which van Mander has given us a version modified to bring it into conformity with the rules of Dutch prosody, was published in 1565 in 'Den Hof en Boomgaerd der Poesien,' the only known copy of which is in the university library at Ghent. These verses contain the earliest mention of Hubert,[1] and in them also occurs for the first time the statement concerning the portraits of the two brothers. It is, to my mind, evident that De Heere first heard of Hubert, either from Lancelot Blondeel or John van Scoorel, who were employed to clean the altarpiece, or from Michael Coxcie, who made a copy of it for Philip II, one or other of whom must have read the inscription on the frame. Guicciardini derived his information direct from Coxcie, but instead of simply repeating what the inscription had revealed, that this altarpiece was begun by Hubert and completed by John, he makes the wholly unwarranted statement that Hubert lived with his brother, and worked continually with him on the same pictures,[1] thus (1) reversing the relative position of the two brothers; (2) stating that they worked together on the altarpiece; and (3) on other pictures also.

The frame of the altarpiece being repainted, the inscription was covered up and forgotten, and in 1604 we find van Mander stating that the altarpiece was painted for Philip count of Charolais, afterwards duke of Burgundy, and that he was represented on horseback among the just judges, together with the two van Eycks.[2] I do not suppose that anyone now accepts van Mander's statement as to Philip's portrait, but what better ground is there for admitting that as to those of the two brothers, or, indeed, as to their relative age, which apparently is nothing more than a deduction from these presumably apocryphal portraits?[3] Hubert van Eyck lived in Ghent, at least from the date at which he undertook to paint the great altarpiece until his death, September 18, 1426. John entered the service of John of Bavaria as 'varlet de chambre' and painter in 1422[4] if not earlier, and remained in it until the death of that prince on January 6, 1425. He was actually working at the decoration of the palace at The Hague from October 24, 1422, to September 11, 1424. It seems pretty certain that van Mander derived most of his information about John van Eyck from Italian sources. The Burgundian nobles cared not for the history of Netherlandish crafts-

[1] Pp. 35 to 38; a printed marginal note informs the reader that these verses are in St. John's church at Ghent, in the chapel called the Adam and Eve chapel.

I

Lof en prijs des wercs (d'welc S. Jans in de capelle es)
van schilderien ghemaect by die M. Jan hiet
van Maesheyc gheboren den vlaemschen Apelles,
nerstigh leest, verstaet ende op d'werck dan ziet.

X

Ten rechte siet men onder de zulcke verkeeren
den princelicken schilder die dit werck voldé
met den rooden Pater noster op zwarte cleeren
sijn broeder Hubert rijdt by hem in d'hooghste sté.

XI

Welcken Hubert dit woerck begonste naer sijn zé,
maer deur de doot (diet al doodt) moest hijt staken,
hi leit hier begraven, ende zijn zuster mé,
die ooc in schilderyen dede groote zaken.

I am indebted to Professor G. Hulin for a transcript of the poem, which consists of twenty-four stanzas, of which the three here given are alone important, as they contain the fond imaginations of the poet which have been accepted as history.

[1] 'Pari a pari di Giovanni andava Huberto suo fratello il quale viveva e dipingeva continuamente sopra le medesime opere insieme con esso fratello.'

[2] 'Welcke tafel hun is gheweest doen maken van den 31en Graef van Vlaender, Philips van Charlois, scne van den Hertogh Jan van Digion, wiens conterfeyt sel daer in de deuren comten sit te peerde,' and again, 'In d'ander deuren comen te peerde den Graef van Vlaender als gheseyt is, oock de twee schilders Hubertus en Ioannes.'

[3] Peter Christus's biography was manufactured in the same way from his signed and dated pictures, until I discovered and published the documents which proved it to be false from beginning to end. (See Vol. I, p. 51, of this magazine.) Yet even now there are critics who cling to the totally unfounded statement of Passavant that he was a pupil of John van Eyck.

[4] It was not until 1849 that John van Eyck was known to have been in the service of John of Bavaria. In that year Laborde published the document in which he is stated to have been 'jadiz pointre et varlet de chambre de feu monseigneur le duc Jehan de Bayviere.' The statement that he was in the service of John of Bavaria, while bishop of Liége, and that he followed that prince to Luxemburg, and later to Holland, is a modern fiction.

men, but only for their works, and the burghers of Ghent and Bruges were far too deeply engrossed by political and commercial questions to busy themselves with the biography of artists who were natives of those towns, much less with that of any foreign settler. As Dr. Seeck very justly remarks, many pictures by the van Eycks had been imported into Italy, where they were greatly admired and highly valued. Those by John were signed and dated. Bartholomew Fazio (1456), the first author who mentions them, knew so little about John van Eyck that he calls him a Frenchman (*Gallicus*). He, however, noticed the brilliant enamel-like appearance of the pictures, and saw that they were executed by some process differing greatly from those used in Italy, and, in accordance with the ideas prevailing among the humanists of his time that all good things came from the ancients, jumped at the conclusion that John was a learned man, and that he must have discovered the secret of his method of painting in Pliny or some other ancient author.[1] Fazio knew nothing about the process. Vasari was the first to write about this, which by his time had become known to the Venetians; he did not know how, but having seen or heard of the works of Antonello of Messina he invented the story of that painter's journey to Flanders and the communication of the secret to him by John van Eyck, now proved to be a fiction.[2]

Two other documents have been preserved, the epitaphs of Hubert and John van Eyck. Hubert, as already mentioned, was buried in the crypt beneath the Vydt chantry chapel. In 1533 the crypt was done away with; the remains of the persons there buried were reinterred in the churchyard, with the exception of the bone of Hubert's right arm, which was exposed to view in an iron cage in the churchyard.[1] Mark van Vaernewyck printed the epitaph in 1574, and he tells us that it was engraved on a brass plate held by a skeleton carved in white stone. The brass plate disappeared when the church was sacked by the Calvinist iconoclasts in 1578, but the stone slab to which it was attached was discovered a few years ago, and is now in the museum of antiquities; it is long posterior to the date of Hubert's death. It was not shown to Münzer, and evidently De Heere had no knowledge of it in 1565, for in a note to the eleventh stanza of the poem quoted above, he says: 'Hubert sterf anno 14 . .' Probably the brass plate, originally fixed to the wall of the crypt, was let into this slab in 1533. Be this as it may, the epitaph, which is pious and simple, only tells us that Hubert was held in high esteem as a painter.[2]

Popular Opinions Concerning the Van Eycks Examined by W. H. James Weale

John van Eyck, who died July 9, 1440, was buried in the churchyard of St. Donatian at Bruges, but his remains were removed into the church by his brother Lambert in March 1442. His epitaph is a eulogy, but contains not a word about his having discovered any new method of painting. It was only in 1768 that four lines were added containing the statement that he first taught men how to mix colours with oil and make them endure.[3] The improved process is said to have been discovered about 1410, probably even earlier. Long ago, Sir Charles Eastlake came to the conclusion that the discovery was in all likelihood made by Hubert,[4] as John at that date was still a minor, and perhaps not out of his apprenticeship. Hubert, probably leaving his younger brother with his parents or his master, set forth on his travels; he may

[1] Otto Seeck, 'Die charakteristischen Unterschiede der Brüder van Eyck,' Berlin, 1899, p. 75.

[1] A fiction repeated by van Mander and cited as a proof that John did not die young. 'Sijn vroegh sterven houd ick so niet te wesen, want hij eerst in zijn ouderdom eln Sicilliaen d'oly verwe leerde.'

[1] It was no longer there in 1566, and the brass plate was stolen in 1578. See the 'Inventaire archéologique de Gand,' No. 73. After the troubles a copy of the epitaph on John van Eyck's tomb at Bruges was set up in the Vydts' chapel, which, of course, strengthened the general belief in the popular opinion.

[2] The epitaph is printed in Crowe and Cavalcaselle, op. cit., p. 73.

[3] See my 'Notes sur Jean van Eyck,' pp. 16–18.

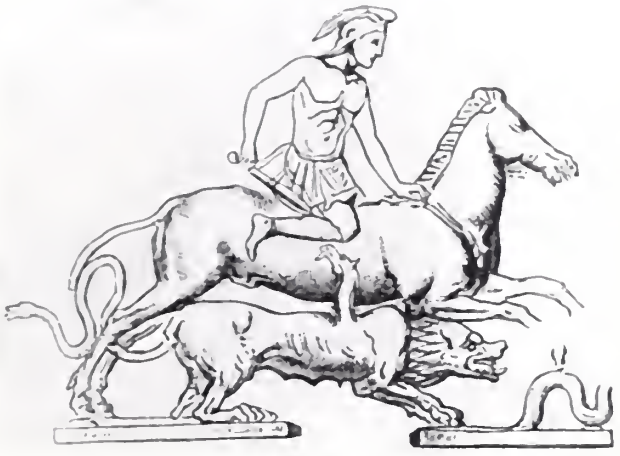
[4] Sir Charles Eastlake remarks ('Materials,' p. 191) that the word *mise* in Vasari's statement 'strictly refers to Hubert alone.' Here is the passage: 'Lasciando adunque da parte Martino d'Olanda, Giovanni Eick da Bruggia, ed Huberto, suo fratello, che nel 1410 mise in luce l'invenzione et modo di colorire a olio.'

have taken the usual route from Maastricht by Cologne and Basle to Italy, and returned by the south of France, Spain, and England. We have no written evidence on the subject; all we know is that craftsmen, their apprenticeship terminated, generally did travel; we also know that Hubert was painting masterpieces long before we hear anything of John. He must have settled in Flanders soon after his return to the Netherlands. In 1413, John De Visch, lord of Axel and Capelle, bequeathed a picture by him to his daughter Mary, a nun in the Benedictine convent of Bourbourg, near Gravelines, which she governed as abbess from 1418 to 1438. A picture in the possession of Baron G. Rothschild, representing Father Herman Steenken, protected by St. Barbara, adoring the Infant Jesus in the arms of his mother, who stands in the centre with St. Anne, the patron of the carthusian nunnery of St. Anna *ter Woestine*, must have been painted at Bruges about 1418. Father Herman Steenken, a native of Zuutdorp, near Axel, and a friend of John De Visch, and, like him, a faithful adherent of the pope, was vicar of the nunnery from 1402 to 1404, and from 1406 until he died in the odour of sanctity on April 23, 1428. This picture cannot have been painted later than 1420, as there is another with a portrait of Father Herman, now at Berlin, painted some years later by a master[1] who knew the earlier picture and based his design on it. All critics who have seen the Rothschild picture agree in regarding it as a masterpiece.[2] It follows that its author must have practised the art of painting for a considerable time before he attained to such a degree of perfection. Now, in this picture we have snow-capped mountains, a loggia and a tower inspired by north Italian architecture, a bronze statuette of the god Mars copied from an antique, a most remarkable landscape background with several square towers with pinnacles at the angles very English in appearance, and a view of a cathedral which can be no other than old St. Paul's, proving that the painter, whoever he was, had travelled far and wide. We have no documentary evidence as to Hubert having travelled beyond the limits of the Netherlands, none as to John having done so in his brother's lifetime. We must, therefore, perforce rely on the evidence afforded by the pictures and by the miniatures at Turin and Milan recently made known to the public by M. Durrieu, which throw fresh and important light on the subject. These miniatures adorn fourteen leaves added to a book of Hours, commenced by order of John duke of Berry, but which, prior to its completion, was given by him at some date between 1404 and 1413 to Robinet d'Estampes, keeper of his jewels, in exchange for another volume. The miniatures on these leaves must have been executed between 1404 and 1420. One of the finest of them represents a flat stretch of sea coast; a marvellous bit of work that has never been surpassed. On the sands, a youthful princess, accompanied by her ladies in waiting, is advancing to meet a nobleman on a white horse, who is followed by a number of gentlemen and soldiers. The nobleman, however, is taking no notice of the lady, but has his eyes fixed on the heavens, where God, surrounded by adoring angels, is seen, His hand raised in the act of blessing. One of the knights bears a banner charged with the arms of William IV of Bavaria, count of Holland, and a passage in the chronicle of Leyden[1] enables us to identify the incident represented in the miniature. After the battle of Agincourt William IV, accompanied by fourteen barons and knights, went to London to try to bring about a peace with France. He landed in England on May 28, 1416, and

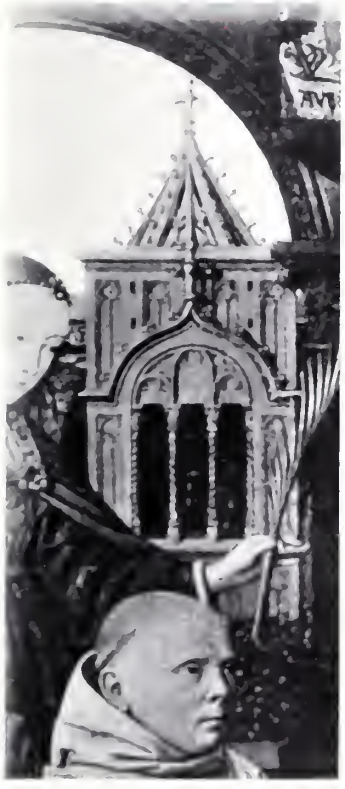
[1] Probably the painter of the Fountain of Living Water in the Prado, at Madrid, which I have shown (*Gazette des Beaux-Arts*, xxv, p. 477) to be a copy of a lost original by van Eyck in the cathedral of Palencia. Can this copyist be Margaret van Eyck?

[2] Details reproduced on the opposite page.

[1] See Ioannis Geerbrandi Leydensis Chronicon, cap. xxii, in Sweertius, 'Rerum Belgicarum Annales,' Francofurti, 1620, p. 344.



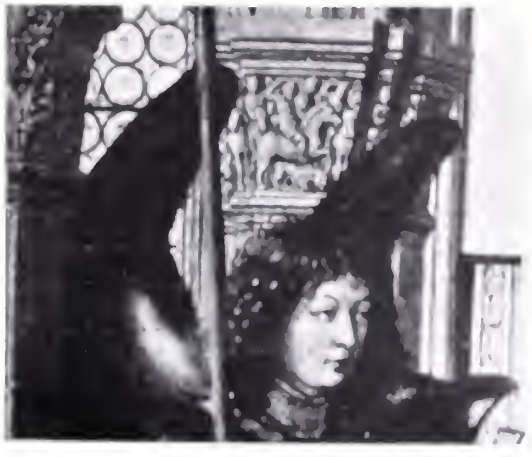
1



2



3



4

1 PRESENTATION AND THE CHIMAERA [illegible]
2 DETAIL OF PAINTING, BELONGING TO THE PAGE 3 [illegible]
STATUETTE OF MARY
3 DETAIL OF THE SAME, SHOWING LANDSCAPE SEEN FROM [illegible]
4 CAPITAL OF COLUMN FROM PORTICO OF THE [illegible]



DETAIL FROM DEXTER SHUTTER OF HUBERT VAN EYCK'S POLYPTYCH, THE ADORATION OF THE LAMB

left on the 21st of the following month. When he was about to embark the weather was threatening, and William, by the advice of his counsellors, invoked the Blessed Virgin and made a vow not to eat flesh meat until he had visited the sanctuary of our Lady of Poke near Vere, in Zealand. The tower of Vere is seen at the extreme left of the miniature. The princess is the notorious Jacqueline of Bavaria, William's only daughter, who was born July 25, 1401, and died October 8, 1436. In another miniature prefixed to the office of the dead, the catafalque is adorned with escucheons charged with the arms of William. It is therefore certain that the commission to execute them was given either by William or his daughter, and that the work was abandoned after his death in 1417, or when Jacqueline, in 1419, was dispossessed and driven out of Holland by her uncle, John of Bavaria, or at least very soon after. There are so many points of resemblance between these miniatures and the paintings of Hubert van Eyck, that they must either have been executed by himself, as M. Durrieu seems inclined to think, or more probably by him and by others working under his direction, one of whom may possibly have been his sister Margaret. The other miniatures by the same hand as that above described are (2) the Betrayal, Judas kissing our Lord, (3) St. Julian Hospitator conveying our Lord and St. Martha across the mouth of a river in rough weather, (4) the Adoration of the Lamb, and (5) Our Lady and Child surrounded by virgin saints.

The paintings attributed to Hubert wholly or in part are: 1. The polyptych of the Adoration of the Lamb, painted for Jodoc Vydt; 2. Robert Poortier protected by St. Anthony, at Copenhagen; 3. The original of the Fountain of Living Water, at Madrid, in the Prado gallery[1]; 4. Christ on the cross, with the Blessed Virgin and St. John, at Berlin; 5. The three Marys at the Sepulchre, in Sir F. Cook's collection at Richmond; 6. The lost original of the Virgin and Child by the fountain, at Berlin; 7. The Blessed Virgin and Child and St. Anne with the Carthusian Herman Steenken protected by St. Barbara, in the possession of Baron G. Rothschild at Paris; 8. Chancellor Rolin kneeling before the infant Jesus in the arms of our Lady, at the Louvre; 9. Calvary and the Last Judgement, at St. Petersburg; 10. The Blessed Virgin and Child with St. Katherine and the donor protected by St. Michael, at Dresden; 11. Portrait of a man holding a ring, at Hermannstadt; 12. The Blessed Virgin and Child in a church, at Berlin; 13. St. Francis receiving the stigmata, at Philadelphia, in the collection of Mr. J. G. Johnson, of which there is an enlargement with differences in the gallery at Turin.

Popular Opinions Concerning the Van Eycks Examined by W. H. James Weale

Of these thirteen pictures, all with the exception of 11 and 13, and perhaps of 3 and 9, must have been painted by a master who had sojourned in the south of Europe. The landscapes in 1, 4, 7, 8, 9, and 10 have in the distant background mountains with snow-covered summits; three contain studies from the antique; 1, the figure of a man (Vergil?)[1] crowned with laurel, nobly draped in a white toga, and holding an orange bough;[2] 7, a bronze statuette of the god Mars;[3] 10, a group on the capital of the column on the right shutter, suggested by figures of Bellerophon and the Chimæra on some sarcophagus.[3] The figures of the Blessed Virgin and St. John in 4 are certainly derived from an Italian model, probably from Giotto's fresco in the Arena at Padua.[4] The architectural details of the tower and loggia in 7 are certainly inspired by Italian models,[3] whilst the landscapes of 7 and 8 are reminiscent of the Maas with the bridge uniting the city of Maastricht with the suburb of Wyk; the buildings to the left in 7 include an unmistakable view of old St. Paul's,[3]

[1] This copy was given in 1454 to the convent of Parral, near Segovia, by Henry IV, King of Castile, son of John II of Navarre.

[1] First recognized by the late M. E. Muntz. See *Gazette des Beaux-Arts*, xix, 474 Paris, 1898.

[2] See page 34.

[3] See page 31.

[4] Seeck, op cit., p 12

and a number of battlemented towers with pinnacles at the angles of a decidedly English character; those in 8 include a cathedral, apparently French. In 1 are seen the cypress, stone-pine, date-palm, olive and orange; in 6, the three first, and in 4, the two first of these, whilst in 2, 5, and 13, the palmetto or dwarf palm is represented growing in abundance.[1]

As to the date and authorship of these we know that 1 was certainly designed by Hubert, who died September 18, 1426; as to John's participation in the work I shall speak later on. The will of Robert Poortier and Avezoete De Hoeghe his wife, dated March 9, 1426, informs us that the altarpiece, of which 2 was the dexter shutter, was then in the studio of Hubert awaiting the completion of the altar it was to adorn. The Fountain of Living Water, 3, is evidently anterior to 1, the idea and composition being similar, but the arrangement of the figures in architectural tabernacles (a feature derived from earlier altarpieces the central portion of which was composed of sculpture in stone or wood) is an interesting example of the transition to purely pictorial altarpieces, of which 1 is the earliest example known. The buildings in the background of 4 and 5 are treated in a similar manner; the view of Jerusalem is imaginary,[2] but no doubt based on descriptions obtained from pilgrims; of the mosque of Omar, Hubert evidently had a plan and sketch. It will be seen that the representations of the mosque in the Calvary at St. Petersburg, and in the Turin miniature of the Betrayal, differ from that in the Richmond picture, which is not only more accurate, but is the most accurate early view known of the building.[3] It is therefore probable that the Richmond picture is a little later than the miniature. The extremely unusual treatment of the light in the painting has its exact counterpart in the miniature of St. Julian conveying our Lord across a river. It results from the examination of the details in the backgrounds of all these pictures that no one of them represents any particular place or view, but that they have been constructed by a master hand from sketches with such consummate skill that they give the impression of being accurate views of real places. In the same way, although each individual plant in the Ghent altarpiece is correctly represented, they are not drawn to the same scale; and, in the same way, early spring and late summer plants which grow in the Netherlands are represented in full bloom at the same time and in the same landscape as shrubs and trees only found in southern climes; and quite rightly, for this is no earthly, but an ideal landscape—

> And, in the Land of Beauty
> all things of beauty meet
> in the light that hath no evening,
> that knows nor moon, nor sun,
> the light so new and golden,
> the light that is but one.[1]

Let us now endeavour to discover by whom these pictures were designed, by whom executed. The Ghent altarpiece we know for certain was begun by Hubert, and there can be no doubt that Jodoc Vydt obtained from some learned ecclesiastic a written programme to serve as a guide to Hubert when making his design, and that a sketch of the entire composition formed the basis of the contract between the painter and his employer, the one binding himself to execute the work within a certain period, and the other to pay for it by instalments at specified dates. It is not known when Hubert received the commission, nor how many years he was at work on the altarpiece; certainly at least five, probably six or seven, perhaps even ten years; but, as

[1] All these except the date-palm may have been seen growing in Italy, along parts of the western coast of which the palmetto is very common.

[2] Jerusalem is here surrounded by walls; these had been destroyed in the thirteenth century, and were not rebuilt until the middle of the sixteenth. Moreover the sun is here represented as rising in the south-west. See the helio-engraving in vol. I of this magazine, p. 40.

[3] Compare that in Taddeo Gaddi's Meeting of Joachim and Anna at the Golden Gate in the church of the Holy Cross at Florence, and that in the large view of Jerusalem by the painter Rewick in Canon Bernard of Breydenbach's travels printed at Mentz in 1486.

[1] Bernard de Morlaix.

shown above, John was in the employment of John of Bavaria at least from October 1422 until January 6, 1425. Four months later he entered the service of Philip duke of Burgundy, at Bruges, whence in the following August he removed to Lille, where he established his domicile in a house the rent of which the duke paid until midsummer 1428; during that year he was sent on a distant journey, probably with Andrew de Toulongeon, to try to obtain the hand of a Spanish princess for the duke; then from October 1428 until January 1430 he was accompanying the embassy to the king of Portugal. We have no evidence as to the remainder of that year, as the accounts of both the *Recette générale des Finances* for the year 1430, and of the *Recette générale de Flandre* for the years 1430, 1431, and 1432, are lost. In 1431 John was at Bruges and went thence to Hesdin, by order of the duke, to receive instructions as to certain works he wished him to execute there. Then he returned to Bruges, where he bought a house. He can therefore only have been engaged in completing the Ghent altarpiece during the intervals of leisure left him by the duke during 1430, 1431, and the first four months of 1432. The deep religious feeling which characterizes the figures in all the panels of this altarpiece, with the exception of those of Adam and Eve, is wanting in all the works signed by John, and this alone would be a sufficient reason for attributing these two figures to him; for, powerfully drawn as they are, they merely reproduce exactly two living models divested of the clothes they were accustomed to wear, as is proved by the variations in the flesh tones. But there is a curious point about these two shutters: their height exceeds by three centimetres that of the central panel which they covered when closed, and the string-courses of the central portion of the Virgin's room on the reverse do not correctly adjust themselves to the corresponding features in the adjoining panels, a proof that they were not executed at Ghent in the presence of Hubert's panels. Another curious point is that the street view seen from the window of the Virgin's room appears to be based on the view of a street at Bruges, not far from the house in which John was living at this time; the most prominent house, the façade of which is peculiar, is still standing. It is, of course, quite possible that John may have completed some details of the other panels, but I am of opinion that only these shutters can be looked on as entirely his work. I doubt the representation of the sacrifice and murder of Abel having even formed part of the original scheme by Hubert.

The headgear of the young man with the ring at Hermannstadt (11) is formed by a scarf, the edges of which are cut into the shape of foliage, a fashion that died out before 1420.[1]

The choir of the church in 13 is built over a crypt; the number of Low Country churches in the pointed style of architecture that had crypts is very restricted, and although many of the details in the picture do not correspond with those in the cathedral of Ghent, it seems probable that that church, as suggested by M. Hulin, supplied the general motive for the picture.

Of the two representations of St. Francis receiving the stigmata (12), the smaller one belonging to Mr. Johnson is, I believe, an original work by John van Eyck. Is the Turin picture a later enlargement of this, or is it an original by Hubert, and Mr. Johnson's a *tour de force* of John's, to show that he could represent every detail on an even smaller panel? It is long since I saw the Turin picture, and then it was on a dull day, and photographs are an insufficient guide to enable one to arrive at a conviction; it would be necessary to see the two paintings side by side.

Hubert and John were born at Maaseyck, or more probably at the older village of

[1] See the reproduction of this portrait in vol. 1 of this magazine, p. 46.

Eyck, now called Aldeneyck. Nothing is known as to the date of the birth of either, nothing as to Hubert prior to 1424, nothing as to John before October 1422. The apocryphal portraits invented by De Heere were engraved by his friend Dominic Lampson of Bruges, and published at Antwerp in 1572, with Latin verses repeating the misstatements of De Heere. Lampson it was who communicated these as facts to Guicciardini, Vasari and Opmeer, and thus the fancies of a poet have been accepted as historical facts. Had the existence of any portrait of John van Eyck been known in the first half of the sixteenth century, we should certainly have found a copy of it in the Arras manuscript. Prior to the sixteenth century the Ghent altarpiece was believed to be the work of one man—Hubert van Eyck—buried in the chapel it adorned ; he certainly designed it, and executed by far the greater portion, and may therefore rightly be called its author. There is not a tittle of evidence that John took any part in it whatever until after his brother's death. In all John's pictures authenticated by his signature or by documentary evidence, there is no composition that equals his brother's in beauty, no figures so expressive, no draperies so elegant. Until some proof can be brought forward that one or other of the twelve pictures above enumerated could not have been painted until after 1426 we must look on them as the work of Hubert rather than of John.

Since the above was written I have obtained excellent photographs of the Calvary and Last Judgement in the Hermitage gallery at St. Petersburg. As far as I can judge from these I am inclined to think that they are neither by Hubert nor by John, but probably by a master working under Hubert's influence, and who, more than either Hubert or John, may be looked on as the master of both the painter of the Woerlitz Calvary (reproduced vol. I, p. 52) and the Brussels Deposition, and of Peter Christus, by whom there is a signed copy of the Last Judgement in the Berlin gallery.

In both pictures this master shows a tendency to caricature, no trace of which is to be found in the works of the van Eycks, but which characterizes the works of several of the Haarlem painters and of Jerome Bosch.

A CHINESE PAINTING OF THE FOURTH CENTURY

WRITTEN BY LAURENCE BINYON

EUROPEAN notions about Chinese painting consist mainly of a few general misconceptions. The porcelain, bronzes, and embroideries of China have during the last few centuries been well appreciated and studied in the west. But as far as painting is concerned a wide opinion prevails that the sole merit of Chinese art is to have provided a sort of rough foundation or starting point for the Japanese ; and the Japanese have been, and still are, regarded as the painters *par excellence* of the east.

In reality the artists of Japan think of China much as English artists to-day think of Italy ; as the country where painting grew and flourished as in no other land, where the religious ideas and creative imagination of Asia received through maturing ages their most powerful and splendid expression, where every branch of the pictorial arts could show models of a final excellence.

How, then, has it happened that, while Japanese art has been so enthusiastically appreciated in Europe, and has exerted so vivid and so wide an influence, the great parent art of China, the central inspiration of all Asia, has been so profoundly neglected ? For the amateurs of everything Japanese are often more authoritative than other people in ignorant disparagement of Chinese painting. The explanation is not difficult. We came in contact with Japan at a time when her art had not yet spent the force of a recent period of glowing vitality : and it so happened that much of the most powerful and vital production of that period was to be found in the popular and cheap colour-prints. These could be readily collected, and their subjects appealed to all the human race. There was no barrier to the western mind, as in kakemonos of Buddhist symbol or historical legend. The art of Japan in all its wonderful range, from the solemn beauty of its masterpieces of the eighth century to the exquisite and gay production of the nineteenth, is still hardly better known among us than if we were to judge of all French art by the drawings of Forain, Willette, and the brilliant band of modern illustrators, together with a few stray examples (say) of Millet and Corot and Manet. Yet at least we know it in a living, genuine, and delightful phase. But how little is known of Chinese painting in any phase whatever ? There are, it is true, plenty of 'Chinese paintings' about, which fetch a certain price in auctions, and are to a certain extent admired. But to suppose that these productions are the genuine art of China is an entire delusion. They are produced in what is imagined to be the European style, to please the European taste. The real painting of China is something absolutely different. But to judge it truly we must go back a long time. China came in contact with us long before Japan ; but though excellent artists have painted in China down to the nineteenth century, no original new impulse has been given to her art since the fifteenth century : and the last four hundred years have been a history of decline.

And yet even so, and not counting the last four centuries, China can boast of a living tradition and a succession of great painters continued for at least a thousand years. No European nation can approach such a record.

Unhappily only mere fragments remain. Incessant wars and incursions of barbarians have been added to the natural ravages of time, and the fragility of the traditional materials—silk or paper—has made it impossible for any picture to survive without extraordinary care in preservation. An un-

fortunate habit to which the emperors were addicted, of destroying their treasure with themselves when defeated by an enemy, has diminished vastly the store of those paintings most carefully preserved; and the crowning work of destruction has been performed by the armies of western civilization. It seems wonderful that anything is left. I believe that private collections in China still boast of masterpieces; but the European student must at present be content to get his knowledge from the Japanese. From the earliest times the paintings of the Middle Kingdom have been enthusiastically collected and religiously preserved in Japan; of late years a school of comparative criticism has grown up to sift traditional attributions with Morellian thoroughness; and a good number of typical examples have now been reproduced in various publications. Thus it is possible even in England to gain some conception of the main outlines of Chinese painting; and in our national collection, small though it is, there is enough to provide very helpful illustrations to such study. Some day, perhaps, when we have learned to look at Chinese masterpieces without wanting to burn them first, we may seek for knowledge from native judges. Japanese taste is not identical with theirs; so that certain painters famous and venerated in the island kingdom are of no great account on the continent, and *vice versâ*. Professor Giles's forthcoming history of Chinese art will give us the traditional native view; but so far as actual acquaintance with the paintings is concerned we must depend very much on the Japanese.

The origin and rise of the arts in China are lost in obscurity. There are references to painting in native authors going back to the third century B.C., and scattered allusions long before that. Legend says that the art was invented by Shih Huang, who flourished under the Yellow emperor B.C. 2600. In the absence of tangible evidence, we can assert nothing; but the fact that references to early art are meagre need not prove that the art did not exist. Every new discovery tends to put civilization further back in time, and to reprove the facile scepticism of the nineteenth century about antique traditions. As far as painting is concerned we have nothing surviving that can be dated B.C. at all; probably even in China none exists. The past year, however, has brought to our national collection a painting of extraordinary importance, both in itself and for the light it sheds on this early history. This is the picture of which a brief account appeared in a recent number of this magazine. It is a roll of brown silk, $9\frac{3}{4}$ in. wide, 11 ft. $4\frac{1}{2}$ in. long. On this are painted scenes and groups or detached figures, some of the same personages reappearing through the series, which is interrupted by a landscape with a man shooting a pheasant, and with a tiger on a mountain. Eight sayings, of a rather vague proverbial character, are written between the various subjects; quotations from the works of Pan Chao, a learned female historian of the first century A.D., who wrote, among other things, a book of moral advice to young women, and who was lady-in-waiting to the empress. At the end of the roll is the signature Ku K'ai-chih (Ko-gai-shi in Japanese pronunciation), a famous master of the fourth and fifth centuries A.D., a master whom, according to tradition, few of later times have equalled. The writing and signature are probably of later date, and at first blush it is difficult to believe that a painting on a piece of fragile silk can possibly have lasted fifteen hundred years. The probability, however, is all in favour of its authenticity.

The ends of the roll are covered with collectors' seals, among which the imperial seal is prominent; and it certainly comes from the imperial collection. Now the pictures in that collection were catalogued in the early part of the twelfth century. The catalogue was published anonymously, and is known as the 'Hsüan ho hua p'u.'

In it Professor Giles has found our picture duly described. The pictures, he informs me, were classified under ten heads ; and under the first of these, the 'Taoist and Buddhist School,' are nine pictures by Ku K'ai-chih. Seventh on the list is the 'Admonitions of the Female Historian,' entered under the exact title which our roll bears outside. It is also mentioned by Mi Fei, an artist and critic (1051-1107), who refers to it as a standard, after enumerating a number of forgeries. In the eleventh century, then, this picture was treasured as the work of Ku K'ai-chih ; and the connoisseurs of the Sung dynasty, the most brilliant period of enlightenment and creative activity that Asia has known, had ample means of judging, lost to us. Internal evidence from the costumes of the figures and style of painting tends to confirm our belief. If not by Ku K'ai-chih, it might be presumed at least to be a very early copy of his work. Even a copy, of such obvious antiquity, would be a precious treasure. But it is most unlikely that this is a copy, for it is manifestly the handiwork of a great master, confident, spontaneous, and direct. Again, the extreme care which has been taken of the picture, the extraordinary skill devoted many times over to its repair—it has all been mended with a tact and cunning which no European could approach—both testifies to the veneration with which it has been preserved, and explains how so long a preservation has been possible.

Here, then, in all likelihood we have an actual work of the hands of a great painter who flourished nine hundred years before Giotto. This thought of itself is kindling to imagination ; but the full significance of this human document is yet more stimulating. It comes not only to bring before us in glowing shape the daily habit and atmosphere of a long-past time, but to clothe with life the recorded character of a known personality. Professor Giles has kindly communicated to me the facts he has brought together from native authorities, and from them we can outline at least the portrait of Ku K'ai-chih. Like most true artists he puzzled the world, which laughed at him because it could not understand. They said of him that he was the 'greatest wit, the greatest painter, and the greatest fool' of his day. His seems to have been a childlike nature, with a droll and witty tongue. He was noted for his way of eating sugar-cane : he began at the wrong end and, as he expressed it, 'entered gradually into Paradise.' Of painting and music he said, 'It is easier to strike the five-stringed lute than to note the flight of the wild swan.' He was a native of Wu-hsi in Kiangsu. In 364 A.D. a Buddhist monastery wanted money. Ku put his name down for one million *cash*. This was thought mere brag, and he was dunned by the priests. He asked for time, and shut himself up for a month. When the doors were opened, a resplendent full-length picture of Vimalakirti glorified the wall ; and visitors flocking in wonder and admiration soon made up the promised sum. Many of his pictures were of Buddhist subjects, but he was specially famous for the spirituality and expressiveness of his portraits.

Hsieh Ho (Shakaku, as the Japanese call him), a celebrated painter and critic of the fifth century, praises Ku K'ai-chih for his exquisite detail and unerring hand, though otherwise disparaging his fame. A critic of the Yüen period says of him : 'His ideas are like clouds floating in space, or a stream hurrying along—perfectly natural.'

The painting now in the museum tallies well with all this. In the elegance of the types, the undercurrent of humour and playfulness, the extreme delicacy and fine rhythm of the brush line, we feel the presence of a sensitive, modern, Epicurean, perhaps rather decadent artist, such as the anecdotes about him hint at.

Where so much must be guess-work it will serve little purpose to describe the whole painting in detail. The darkness of the silk has made it very difficult to photograph ; and the accompanying re-

productions must be taken only as adumbrations of the original. Yet they may be sufficient to indicate the character of the work. The figures are outlined with a brush in ink, the roundness of forms and folds of draperies suggested by light strokes of red. Sometimes the spaces within the outlines are left uncoloured, but on many of the figures there is a tint. The hunters spearing the black bear wear long coats of opaque vermilion, while the lady standing by them with so superb an air has a similar red border round the bottom of her trailing skirt, and the ribbons that float melodiously behind her, as well as part of the robe they stream from, are coloured with a diaphanous wash of vermilion diluted. In other figures a tawny yellow or a dull green has been used, but has sunk so as scarcely to tell on the warm brown background. The curtains of the nobleman's bedchamber are green, parts of the furniture are painted a mulberry purple, but the general effect of the whole is dominated by the vermilion patches of drapery, and the black of the hair and of the shoes.

Both types and costume are remarkable. The hunters and the men carrying the nobleman's palanquin are of Mongolian type; but the nobleman himself seems from his features to be a Turk by blood, one of the White Huns who afterwards spread west to Europe. Certainly there is nothing Chinese in his full eyes, his slightly aquiline nose, and his beard. The ladies are of a slenderer and statelier elegance than those we find in China's later art, the marvellous flowing and floating (as of long weeds in water) of their draperies recalling more than anything else the exquisite bas-reliefs of the Florentine Agostino di Duccio. Each lady wears in the thick mass of her hair two upright ornaments like cups full of springing flames; how made, or for what intended, it is hard to guess. Note in the toilet scene the refined simplicity of shape prevailing in all accessories. This group seems to bring China of the fourth century to join hands with Japan of the eighteenth, and one thinks of Utamaro. Yet Ku K'ai-chih, though he would have enchanted Aubrey Beardsley, has in him a bracing element of naturalism and never falls away into mere calligraphy. One subject in the picture, too damaged to yield much result from photography, is a family group, where gestures and attitudes are of a captivating life-likeness. A boy is sitting on a waiting-woman's knee; she is brushing his hair, and his rebellious grimace and struggling arms could not be more perfectly realized. Throughout, the drawing of the hands is nervous and alive. Ku K'ai-chih, we know, was famous for portraiture; and one can well believe it. But for us, as an artist, since we have only this work to judge him by, he is great chiefly by reason of his power of rhythmic line. Where in European art shall we find such subtlety of modulation as in these pure spontaneous sweeps of the fine brush, delicate in their flow as only great power could make them? What confident firmness of motion, and yet what sensitive sweetness!

Now let us consider our already existing information in the light of this picture. First, we must not assume that the style of this particular painting was the universal style of Ku K'ai-chih. No student of the art of the far East needs to be warned how singularly various is the work of the older painters of China and Japan. There is a general tradition for the style to be followed in each class of subject, which few depart from; and the result is that one and the same artist will produce works which criticism bound by European analogies would confidently assert to be by widely different hands.

What other subjects did Ku K'ai-chih paint? Fortunately lists of his works have been preserved. Here are the titles of some of them: A Buddhist Assembly, Division of Buddhist Relics, Playing with Dice, Goddesses, Three Heavenly Beauties, A Hermit of Pure Fame, An Ancient

Worthy, The Great Yü Draining the Empire, The Spring Dragon rising from its Winter Sleep, Making a Lute, Tending Sheep, Eleven Lions, Tiger and Leopard with Vultures. Besides, there were many landscapes and many portraits painted by him.

Ku was, then, a very various artist, and his brush work doubtless varied with his subject. Our picture, the Admonitions, is in style more like the Early Tosa school of Japan than anything Chinese hitherto known to us. But the same Tosa masters, who used a very similar style and convention to that of our picture in their long roll-paintings of court scenes or battles, would when painting religious subjects adopt the monumental and large dignity of manner inherited through earlier schools from the T'ang masters of China. Now we learn from a writer of the Yüen dynasty (1260–1368) that Wu Taotsze imitated the style of Ku K'ai-chih so nearly that in the twelfth century many of the later artist's pictures were attributed to his predecessor. Wu Tao-tsze, the Godoshi of the Japanese, was the greatest master of the T'ang period (600–900). It is doubtful if any authentic work of his remains: but his style was followed closely by the early religious painters of Japan, and from their work we can form a fairly adequate conception of Wu Tao-tsze's work. The Japanese devotional art of the Kosé school was august and statuesque; that of Wu Tao-tsze, according to all we are told, was even more impressive and overpowering, in the same monumental style. Similar grandeur we may conceive animated the great full-length figure of Vimalakirti with which Ku K'ai-chih dazzled the monastery of the Buddhists.

As we have seen, landscape and animals figured largely in Ku's productions. The landscape in our picture with its Mantegna-like crags, and hollows filled with mysterious foliage, shows already much of that sense of romance in nature which the Sung artists realized so profoundly: but it is very different from their intimate suggestion and aerial tenderness. Compared with the figures, it seems primitive work. Yet again we must remember that here the landscape is not separate, but had to be co-ordinated in style with the figures. It may well be that if we had a pure landscape of Ku K'ai-chih's, it would be painted with a freer brush. The phrase which he used himself to typify the aim of painting—'to note the flight of the wild swan'—shows already the preoccupation of Chinese art with the motion and breathing life of animals and plants, which has given their painters so signal a superiority over Europeans in such subjects.

A Chinese Painting of the Fourth Century

The probability is, then, that Ku K'ai-chih in his various styles foreshadowed the great masters of the T'ang and the Sung dynasties. Who can contemplate the few remaining and accessible relics of those later periods, and not be filled with regret for the thousand treasures we have lost? From the time of Li Lungmien back to Ku K'ai-chih is seven centuries, whose history is crowded with the names of splendid artists; yet all we have is a few fragments of painted silk and paper.

And what of all that went before Ku K'ai-chih? For assuredly the completeness of mastery shown in our picture presupposes not two or three but very many centuries of previous evolution. There is nothing primitive about Ku K'ai-chih. His art is long past the stage of wrestling with materials and the difficulties they provide. On the contrary he is of an age that is quite mature, even touched with a temporary decadence. It is obvious from history that it was an age of refinement, leisured thought, and civilized grace.

Only a little later came the critic-painter Hsieh Ho (Jap., Shakaku) who formulated the famous six canons. His first law is that of rhythmic vitality, the 'life-movements of the spirit through the rhythm of things.' The second is that of

anatomical structure. The creative spirit descending into a picture takes on itself organic structure; 'lines take the place of nerves and arteries, and the whole is covered with the skin of colour.' Only after these comes that law of conformity with nature, which has been elevated in the general European view to the first place with such perversive and mischievous results. Thus early we find expressed and accepted in China a theory of the essential laws of pictorial art which no other age or nation in the world seems to have perceived so clearly or followed with such fidelity. These six canons of the fifth century only crystallized ideals which had inspired previous artists; and their ready and universal acceptance proves them to have been racial and native to the Chinese mind.

Hence the theory advanced by Dr. Anderson, that Chinese painting owed its virtual existence to the inspiration of Buddhist images and pictures imported from India, seems to me entirely untenable. To assume that a race which has produced no great art could animate through its art a race so remarkable for the purity and power of its æsthetic instincts, is not only gratuitous but perverse. The existence of such views about art as the six canons express would alone have made the supposition improbable; but with the tangible evidence of Ku K'ai-chih's painting before one, it becomes absurd. Symbol and story and religious enthusiasm the Chinese masters could and did get from the wall-paintings of the Ajanta caves. But these Indian works, imposing as they are, are entirely deficient in just those essentially artistic qualities, rhythm, design, synthetic unity, which had always distinguished the Chinese.

On the other hand, we must not be little the influence of Buddhism. So vast a spiritual force could not but immensely deepen the content of a nation's art; and content can never be separated from execution. Mr. Fenollosa's statement that Chinese art down to the fourth or fifth century was 'secular in subject' and 'bound up with the ideals of pure Confucianism' needs considerably to be modified. For, several centuries before the introduction of Buddhism, Lao-tsze, the rival of Confucius, had formulated a doctrine which had much in common with the central ideals of Buddhism, and which inspired some of the earliest Chinese artists recorded in history. From this germ grew up the religion known as Taoism. Wei Hsieh of the third century 'excelled in Taoist and Buddhist subjects,' and, as we saw, Ku K'ai-chih himself was classed with the 'Taoist and Buddhist school.' Those interested in this period should read what has been written on the subject by Mr. Okakura in his 'Ideals of the East.'[1] A distinction is there made between Laoism, embodying the actual ideas of Lao-tsze and his disciples, and Taoism, which really was a later growth and included alien elements. Mr. Okakura claims Ku K'ai-chih as a representative of Laoism in art, and quotes some of his sayings. But he affirms that no works of the Laoist period are now extant; and indeed my friend Mr. Rionin Kohitsu, of the Tokio museum, who has had unrivalled opportunity for inspecting all the most ancient art-treasures of Japan, is confident that no Chinese painting of so early a date exists in his country. One need add no more to heighten the importance of this latest acquisition by our national collection.

[1] London: John Murray, 1903.



THE TOILET (PART OF A PAINTING BY KU K'AI-CHIH) IN THE BRITISH MUSEUM



A NOBLE AND LADY OF THE COURT; PART OF A PAINTING BY KU K'AI-CHIH; IN THE BRITISH MUSEUM



PLATE XXXIV. PART OF A PAINTING BY EUPHRONIOS, IN THE BERLIN MUSEUM



FORDING THE RIVER, SHOWERY WEATHER, BY JOHN CONSTABLE; GASSIOT COLLECTION, GUILDHALL ART GALLERY

(In the reproduction the composition is reversed)

NOTES ON A DRAWING AND A PAINTING

STUDY OF A GOAT BY PISANELLO

By the courtesy of Messrs. Duckworth we reproduce on page 5 a drawing by Pisanello from the duke of Devonshire's collection. The drawing was published in Mr. Strong's work on the Chatsworth drawings, but it may perhaps be both unknown and interesting to many of our readers. In spite of slight differences of pose it is scarcely possible to doubt that it is one of the preliminary studies for the unicorn in the medal of Cecilia Gonzaga of 1447. The whole figure is raised in the medal, the head is more bent down to express the creature's submissiveness, and the single horn is, of course, substituted for the two in the drawing ; but the characteristic action of the protended foreleg and the pose of the hind leg, as well as the treatment of the hair, find their exact counterpart in medal and drawing. The medal, at least as regards the reverse, is one of the finest, as it is certainly one of the strangest and most original, of Pisanello's compositions, and the drawing must surely count as remarkable even among that artist's studies of animals. R. E. F.

THE GASSIOT CONSTABLE

There seems to be a general feeling that the large picture attributed to Constable which was recently bequeathed to the Guildhall gallery is of very doubtful authenticity. That suspicion has now been expressed in a note to one of Mr. Spielmann's interesting papers on forged pictures published in *The Magazine of Art*. Certainly the picture at first sight is not entirely successful. The composition seems to lack a central point of interest, the unconvincing building in the middle distance being a quite inadequate focus for the attention, and the small awkward tree projecting from the large mass on the left is quite unworthy of Constable.

On the other hand the actual painting of the picture is above suspicion everywhere else. The freedom and transparency of the sky, the slashes of the palette knife on the walls and fields and glittering water, the masterly suggestion of the swallows swooping in the foreground, and such passages as the willow on the right with the boat moored to it, are Constable's and Constable's only. The fault of the picture lies in its general effect, and not in its details.

The composition is, of course, almost identical with that of Constable's magnificent Salisbury from the Meadows, except that the cathedral and rainbow are omitted.

Now on looking closely at the Gassiot picture we find that the cathedral once occupied the centre of the canvas. The spire can still be traced under the painting of the dark clouds, and the outline of the west front shows clearly above the curious building in the centre. Several sweeping lines of paint cross the almost obliterated spire, indicating that the rainbow, too, was there—though its position was quite different from that finally adopted. On the extreme left the tower of St. Thomas's church looms directly just where it is placed in the finished picture.

In fact an earlier version of the famous Salisbury from the Meadows underlies the picture in the Guildhall, the chief difference being that in the first study the rainbow stretched out towards the right-hand top corner of the canvas. Constable was evidently dissatisfied with the design, and painted out church, rainbow, and cathedral, leaving only a small piece of the west front which he turned into a castellated house. The little tree was obviously introduced to fill some of the vacant space left by the obliteration of the cathedral, but the result probably satisfied the painter as little as it does his admirers to-day, and so the canvas was put aside to make way for a more satisfactory version of the subject.

C. J. H.

ECCLESIASTICAL LACE ANCIENT AND MODERN: A COMPARISON

WRITTEN BY MRS. F. NEVILL JACKSON

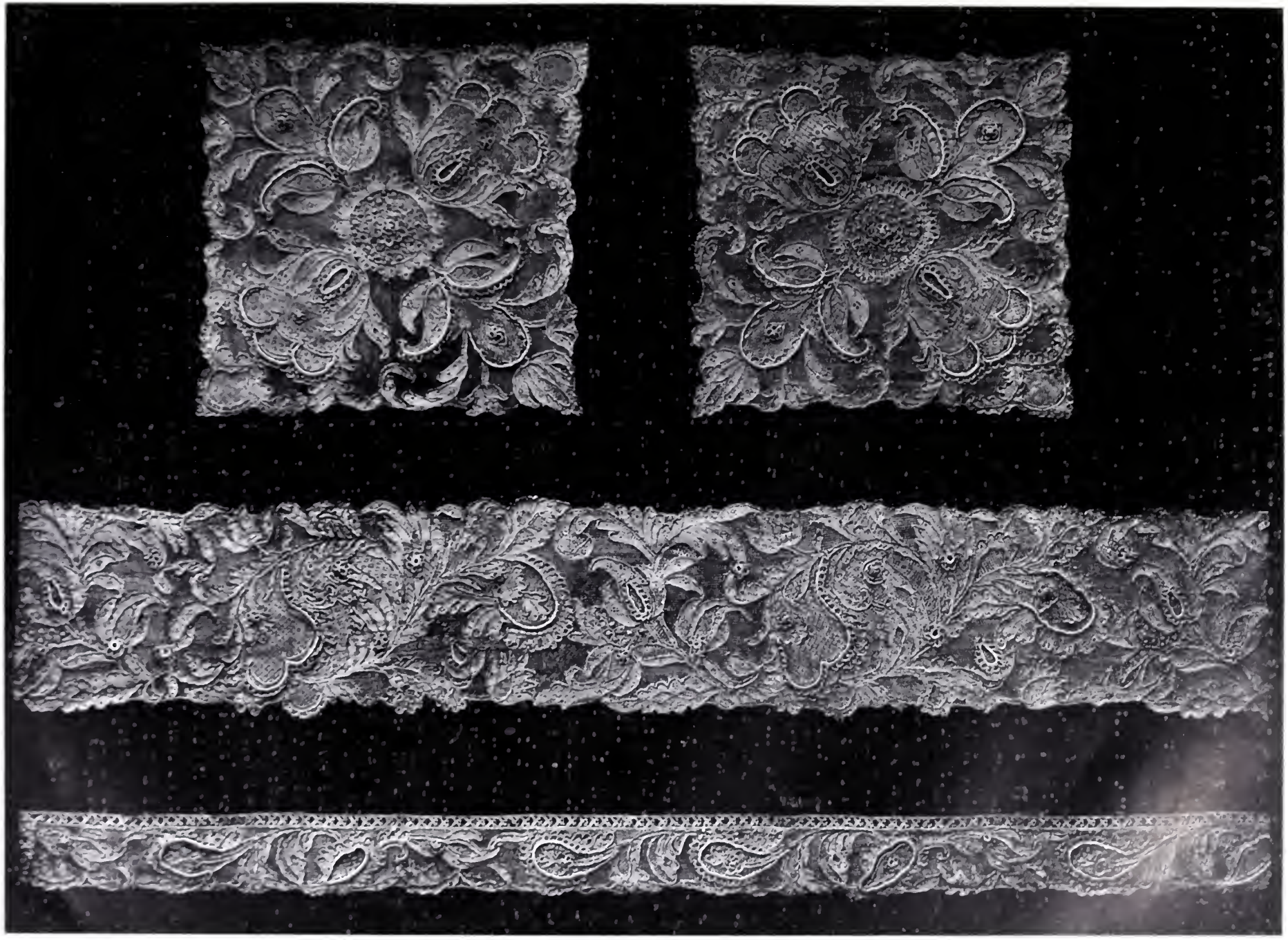
PART I

THERE is no type of lace which is used for church purposes alone to the exclusion of other kinds; ecclesiastical lace includes all types; for since the days when St. Dunstan himself is said to have designed patterns to be worked by the nuns and St. Cuthbert's grave clothes showed 'a finger's length of cutwork,' that earliest of all forms of open-work ornamentation, up to the present day, the finest productions of the lace-maker's art have been devoted to the service of the church.

Our subject is divided into two classes: lace which from its design shows that it was originally made for the ornamentation of vestments, for the dresses of the statues of saints in the churches, or for hangings, altar-linen and other accessories of public worship; and lace which, after being used for other purposes, has been dedicated or bequeathed to the service of the church, as for example in the eighteenth century when Barbara, sister of the king of Portugal, was married, she solemnly dedicated to the Blessed Virgin, at the church of Madre di Dios, the jewels and dress of finest needle-point which she had worn at her wedding. Madame de Maintenon also presented a fine bobbin-made flounce of seventeenth-century work to Fénelon when he was consecrated archbishop of Cambrai. As a modern instance of lace made for lay use being converted for ecclesiastical purposes we may mention the dress of fine modern Alençon which was one of the best examples in the Paris exhibition of 1859; this was bought by Napoleon III for the Empress Eugénie, who after quitting Paris had it converted into trimming for a rochet and presented it to Pope Leo XIII.

There is also a comparatively small number of examples which, though ornamented with ecclesiastical emblems and objects connected with sacred history, were made for and have always been used by the laity. Amongst these the larger number are of laces or darned netting, which on account of its facility in working lends itself largely to elaborate pictorial representation; such pieces were used for bed-hangings, window-curtains, and table-covers at a time when the spirit of the age demanded an ostentatious display of familiarity with the text of the scriptures. The puritan ladies of England embroidered and worked in 'hollie' point many christian emblems as trimmings for their personal and household linen. Such, however, cannot be called ecclesiastical work.

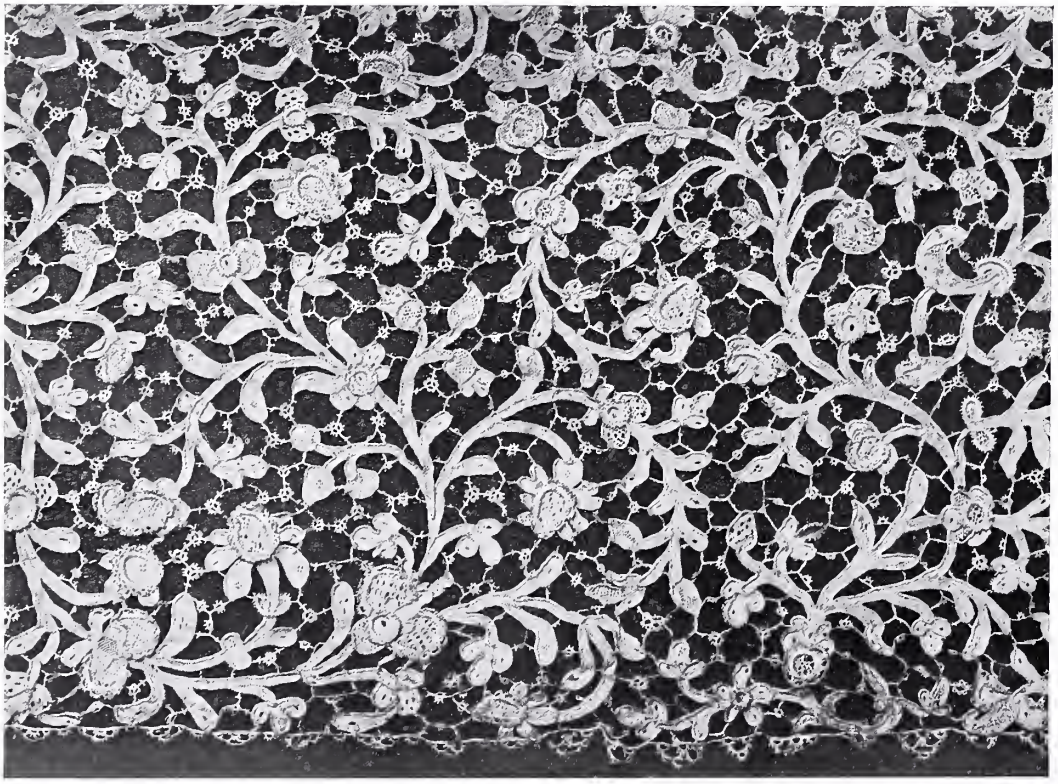
The reason that in studying church lace we find much of the finest quality is obvious; piety and devotion have prompted the richness of the gifts, and the fabric, at any rate in past centuries, was generally made in convents, where time has not the same commercial value as for the workers without the walls. This has often been the reason for the superb enrichment of the design; the worker, who was frequently the designer as well in the seventeenth century, put in modes and stitches gratuitously as it were, because of the love and devotion in her heart. Lace was long called 'nun's work,' and even to the present day the term lingers in remote districts. Nor was it executed solely by females; in some of the early pattern books of the sixteenth century men are represented as working with the needle, and the books are written 'for the profit of men as well as women.' Some of these



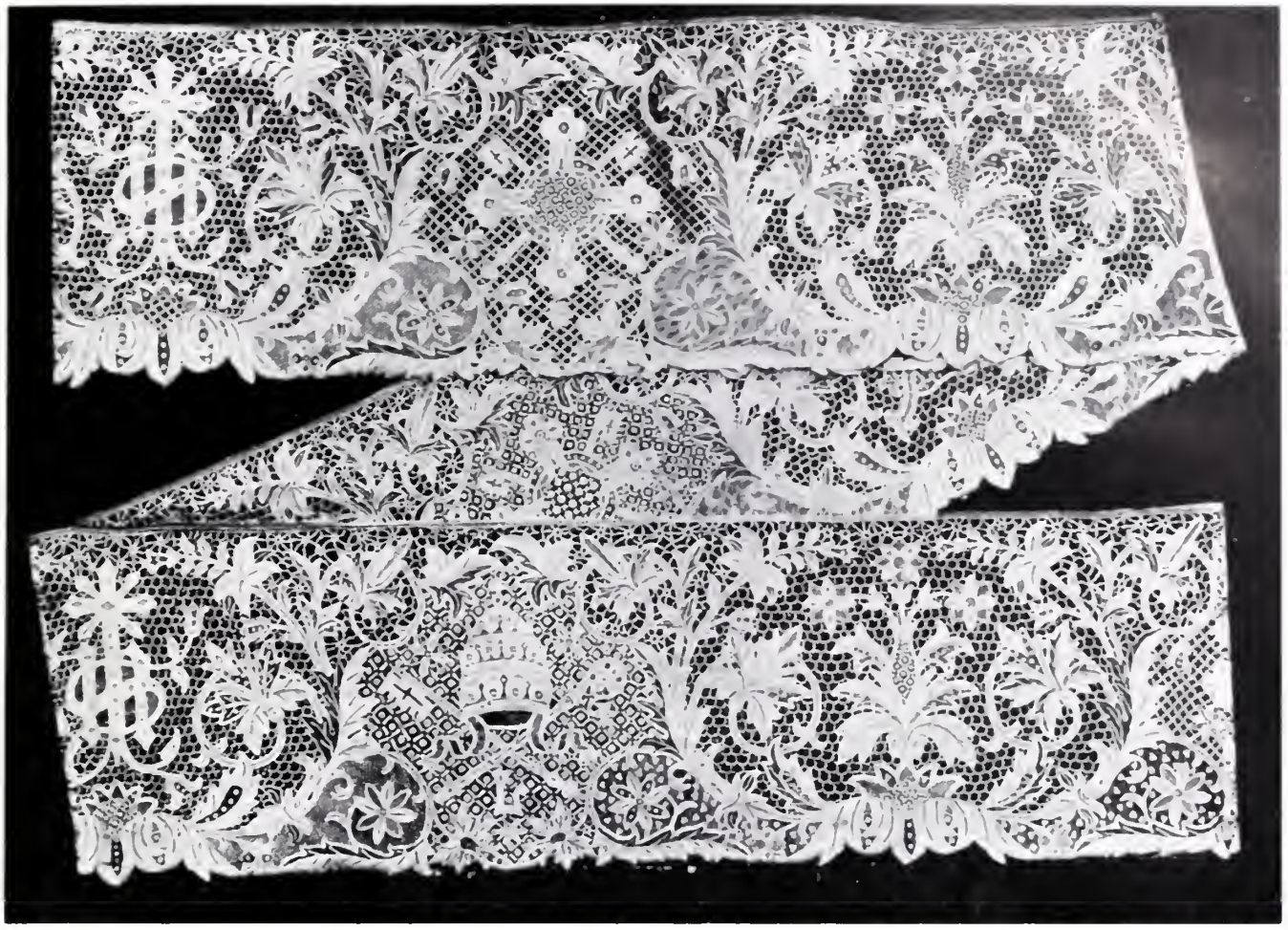
SILK NEEDLE POINT LACE, ITALIAN, SEVENTEENTH CENTURY



ALB OF VENETIAN ROSE-POINT LACE, SEVENTEENTH CENTURY



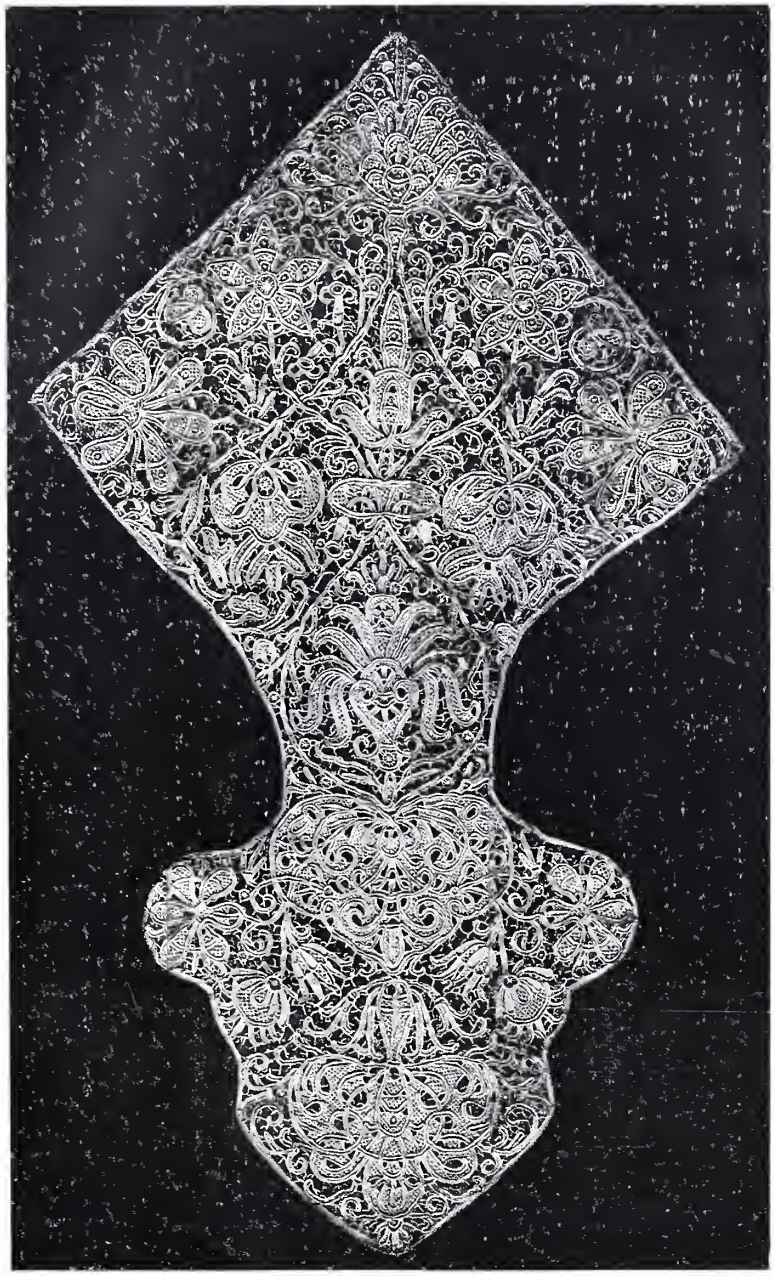
DETAIL OF THE SAME



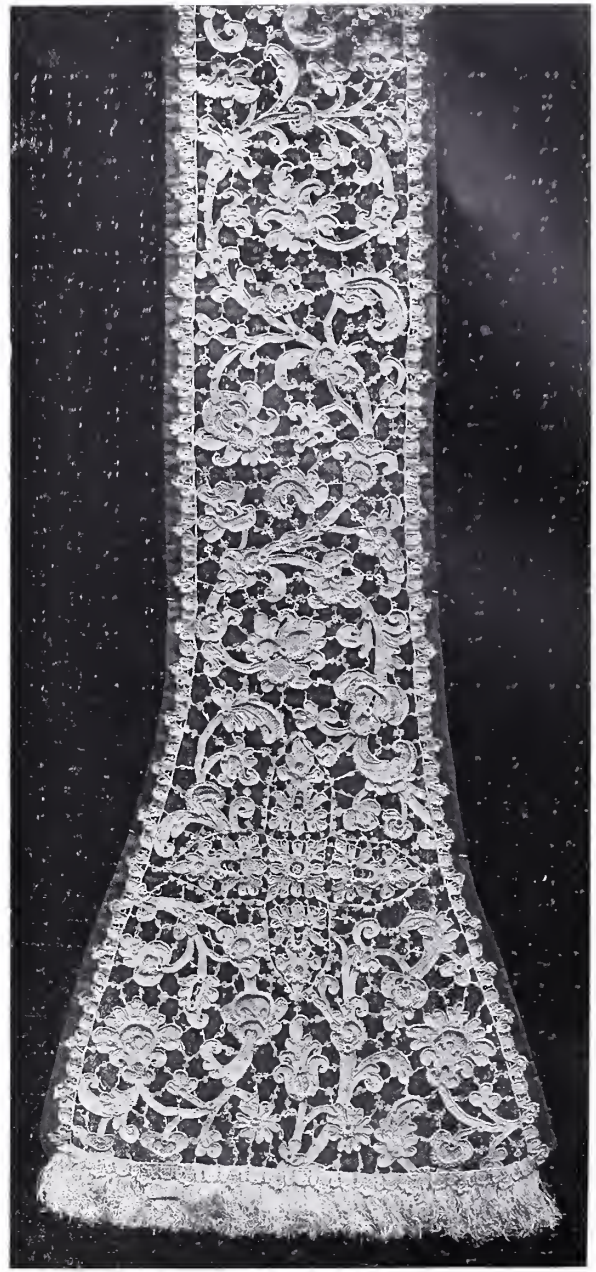
MODERN NEEDLE-POINT LACE MADE IN IRELAND IN 1887



DETAIL OF THE SAME



ITALIAN NEEDLE-POINT LACE OF THE SEVENTEENTH CENTURY



STOLE OF NEEDLE-POINT LACE, PROBABLY MADE IN VENICE IN THE SEVENTEENTH CENTURY

books were composed by monks, and many have been found in the libraries of monasteries.

It is in the quality of the design that the ecclesiastical lace of the nineteenth century compares so unfavourably with that of earlier date. Let us not blame the artists: are there not periods in the history of nations when events, discoveries, lines of thought and teaching, all combine to produce a superiority which shows itself in every form of art and handicraft? Such a combination gave us the lace of the seventeenth century, and the lack of artistic development in the nineteenth century results in the productions some of which we are able to reproduce for comparison.

Let us take as an example of superficial artistic training the method of obtaining designs for what is considered to be one of the *chef d'œuvres* in church lace of modern times, the set made at the Presentation convent, Youghal, co. Cork, in 1887, for presentation by the Roman Catholics of Ireland to the late pope, Leo XIII, on the occasion of his jubilee. The authorized account is almost pathetic in its revelations of simplicity and ignorance :—'The Sisters soon learned that a knowledge of drawing and design was imperative, and accordingly several of them devoted themselves during the short intervals snatched from teaching in the poor schools to drawing. Later on a drawing master was requisitioned to give lessons and a drawing class was established in connexion with South Kensington Institute. All the designs of the lace have been furnished exclusively by the Sisters. It may be noted that experience has proved some knowledge of the material work is necessary for the preparation of suitable designs. On several occasions designs have been sent in by drawing masters and other certified artists, and though they look well on paper, the sisters knew full well they would never suit, and of course they discarded them.'

All honour to the sisters who snatched an hour from the arduous duties of teaching; but we no longer wonder that in the Irish needle-point laces we miss the dignity and beauty that a thorough knowledge of artistic methods and history of artistic traditions alone can give. Be the style never so simple, a subtle knowledge must underlie the tracery of the lines. The naturalistic treatment, that refuge of the imperfectly trained, is not the highest form; the mere imitative rendering of any object, whether it be of leaves, flowers, a cross, or the triple crown of the papacy, shows that the designer sees the natural objects but does not necessarily use them intelligently for his purpose. The seeing accurately should be a means of study with regard to lace designing, not the end. There must be deeper study. The mode of development of vegetable growth will then be found to rest on laws of regularity and symmetry. When the designer of lace uses naturalistic ornament he is devoting his labours to pictorial and not to decorative art. I do not say that mere pictorial ornament is always and altogether unsuitable for lace, but I assert most emphatically that it is not the highest form of lace decoration, and should usually be avoided.

Ecclesiastical Lace Ancient and Modern: A Comparison

After the fine period of Byzantine art to which the beautiful early lace designs of Italy are not a little indebted, Flanders and Italy produced the finest specimens of lace, and it was not until the masters of decorative art had been attracted to France by Francis I and were actively patronized by the succeeding house of Bourbon that the French predominance in artistic training and execution became especially noticeable. Strange to say, it was through political changes that art in lace design and lace-making gradually spread beyond Italy and Flanders, the homes of its youth after leaving the Byzantine cradle.

When Colbert, the far-seeing minister of the great Louis, established royal manufactories of tapestry and furniture, he also subsidized and founded the lace factory at the

chateau de Louray, where, Venetian workers having been imported as instructors, the first fine French-made lace was produced, and was called at first, at the suggestion of the delighted Louis, *points de France*. At this stage it was almost identical with fine Venetian point, but soon developed into the *points d' Alençon* and *Argentan*, which have characteristics of their own undreamed of by the makers of the rose points of Italy.

A very fine example of early eighteenth-century Argentan lace is now in the treasury of Notre Dame in Paris. It is in the form of an alb, and its design strongly reminds us of one worn by Pope Clement XIII in one of his portraits; in eight of the fifteen pictures known to us of this lace-loving pope he wears exceptionally fine lace. Of the Burano lace of Pope Clement XIII, and the enormous influence it has had in stimulating a modern industry, we shall speak later.

Political changes had immense influence on the design of the ecclesiastical lace of the eighteenth century; as the reaction which culminated in the French revolution set in against the over elaboration and extravagance of the court, a simplicity began to show itself even in church lace, first in widening the distance between the rich *motifs* and in simplifying their construction until they dwindled into small sprays, single leaves, tears or dots, an attenuated border alone remaining to show what the whole filling had once been. The final stage of decadence was reached when the hand-made *réseau* was replaced by machine-made net early in the nineteenth century. Then the reign of *appliqué* laces began, cheap effectiveness taking the place of the thoroughness and beauty of the laces of former days; and though ecclesiastical lace was the last to be affected, the defect of quick rather than painstaking production crept in even amongst the laces made for church use. The specimens illustrated are:—

Page 55.—Two squares and two borders of silk needle-point lace *à réseau*; Italian of the seventeenth century. Portions of the raised forms are fringed with *picots*.

Page 58.—Alb of pleated linen trimmed with a deep flounce collar, and cuffs of rose-point lace, 'punto tagliato a fogliame.' The details of the pattern are held together by small bars upon which are circular devices edged with very small *picots* characteristic of Venetian point lace of the seventeenth century. The open work and modes of small diaper and other ornament which fill the leaf and blossom devices serve as a contrast to the plain treatment of the scrolling stems.

Page 59.—Trimming for a rochet of needle-point lace made by peasant workers, under the supervision of the Presentation convent, Youghal, county Cork, from a design by a member of the community of Poor Clare, at Kenmare, county Kerry, for presentation to the late Pope Leo XIII by the Catholics of Ireland in 1887.

Page 62.—(1) Shaped piece of Italian needle-point lace of the seventeenth century; probably made for application on damask, and a detail of a vestment. (2) Stole of needle-point lace mounted on red silk, 'punto tagliato a fogliame.' The design is shaped for the purpose for which the lace was made. The elaborate 'brides picotées' are noticeable, besides the free use of *picots* on the raised portions. This lace was probably made in Venice in the seventeenth century.

(*To be continued.*)

EARLY STAFFORDSHIRE WARES ILLUSTRATED BY PIECES IN THE BRITISH MUSEUM

WRITTEN BY R. L. HOBSON

ARTICLE III.—SALT-GLAZED WARES

ALTHOUGH as a general rule stoneware bodies of every description were glazed with salt, the specific term salt-glaze has been by common consent reserved for the fine white salt-glazed stoneware which was principally manufactured in Staffordshire in the eighteenth century. The origin of the process of glazing with salt is obscure; it appears in Germany as early as the fourteenth century; and though salt-glazed stoneware, chiefly in the familiar form of the grey-beard or Bellarmine jug, was imported from Cologne and the Rhenish provinces from the fifteenth century onwards, the ware does not seem to have been successfully made in this country till the latter part of the seventeenth century, when John Dwight of Fulham specified in his patent that among other things he had 'discovered the mysterie of the Cologne wares.' The introduction of the process into Staffordshire has been the subject of conflicting accounts. One, a palpable myth, ascribes it to the accidental boiling over of an earthen pot full of brine, which was found when cool to have deposited a glaze on the outer surface of the vessel; this accident in the hands of an ingenious potter named Palmer, of Bagnall, in the year 1680 (it is good to be circumstantial!) was turned to practical account, and resulted in the discovery of salt-glazing. There are half a dozen reasons, historical and otherwise, why this excellent story should not be true; the best of them is that it is a physical impossibility, for the heat of an ordinary fire could not under any circumstances suffice for the chemical changes involved in turning salt into what is known as salt-glaze. The other version is simply that the secret was brought into Staffordshire by the Elers, and it has the advantage of historical probability in addition to some good corroborative evidence. Wedgwood, writing in 1765, gives some particulars obtained by himself from a workman named Steele, then aged 84, who remembered the Elers at Bradwell, and was among those who ran to see what had happened when the huge volumes of smoke issued from their salt-glaze ovens.

What Steele saw on this astonishing occasion was destined to be a very familiar sight as well as a very considerable nuisance at Burslem and in the neighbourhood, and compels a short description of the process of glazing with salt. When the heat of the stoneware furnace was at its highest, workmen, swathed in wet cloths for protection from the flames, mounted a scaffold erected round the top of the kiln and threw quantities of salt into the apertures prepared for the purpose; the fumes of this salt attacked the silica in the wares, which were now white hot, and combined to form a silicate of soda or soda glass on the surface. One can readily imagine the volumes of smoke that would burst out of the kiln when the salt and fire met, and the astonishment of the neighbourhood at the first sight of this phenomenon. Indeed, in subsequent years, when large numbers of kilns were at work on this process, the smoke was sufficient to wrap the country for several miles round in a dense fog.

It is unfortunate that no authentic example of Elers salt-glaze is known, and we can only guess that, like the earliest known examples of the ware, it was made of local sand and clay and had a body of drab tint, probably finished on the lathe like the red Elers ware, and was perhaps enriched with

delicate stamped ornaments of a finer clay than the body. At least we know that such ware was made by John Astbury, who owed his knowledge of the art to Elers (see fig. I). The term Crouch ware is commonly applied to all early salt-glazed wares with discoloured body, though it originally belonged only to the greenish bodies made from a Derbyshire clay known as 'Crouch clay.' Little is known of the process of evolution by which this drab ware was changed into the crisp white wafer-like substance so popular in the early Georgian period, and now so much prized by the amateur ; but we may believe that the transformation was largely due to the introduction of the white Devon and Dorset clays, first as a surface-wash and afterwards as an ingredient of the paste, and to the use of ground flint instead of sand in the body. Both of these improvements are attributed to John Astbury about the year 1720 ; and the second of them is the subject of another of those pleasing stories by which local patriotism so often colours its claims to some borrowed invention. Astbury's horse, so runs the tale, had a sore eye ; to cure it an ingenious farrier calcined a piece of flint, pulverised it and blew some of the white dust into the diseased organ. The immediate recovery of the horse was of small interest compared with the opening of the potter's eyes to the discovery that calcined flint produced a white powder, and he immediately conceived the idea of using it in large quantities to whiten the body of his ware. It is impossible to say what substratum of truth underlies this picturesque account, but I give the following quotation from a recipe for the making of white stoneware, dated 1698, in a note-book of Dwight of Fulham, and leave the reader to draw his own conclusions :—' calcin'd beaten and sifted flints will doe instead of white sand, and rather whiter but ye charge and trouble is more.'

Once this change had taken place, whatever its history may have been, the characteristics of the ware itself remained practically permanent ; it had a hard white body and a brilliant glaze with a peculiar surface minutely pitted like a piece of leather or the skin of an orange ; this roughness, however, was at a later date partially obviated by mixing red lead with the salt used for glazing. The great popularity of the white salt-glaze, a popularity not confined to this country, was no doubt largely due to the fact that it provided a neat substitute for the more costly porcelain ; but it had other and higher claims on the popular esteem, which are nowadays enhanced by age and rarity. There is a real charm about this neat white ware, often so thin as to be translucent, and moulded in quaint forms with ornament of purely native growth, combining deft and skilful potting with an astonishing variety of naïve inventiveness. The period 1720 to 1750 is undoubtedly the most interesting, before enamel painting had distracted the attention of the potters from elegance of form and more rapid mechanical processes had shown the way to cheap production and the inevitable degeneration that follows it. The early history of the ware is inseparably bound up with that of the moulds and shapes. Although Wedgwood attributed the introduction of alabaster moulds to the brothers Elers, we cannot point to a single example of moulded salt-glaze before the transition from the drab to the white body which, we have supposed, took place about 1720. Among the earliest moulded pieces are the small wafer-like trays, etc., with exceedingly sharp ornament (fig. II), made by stamping a bat of clay into a metal matrix such as used to be seen in the Jermyn Street museum. The decorative motives of these pieces are clearly borrowed from the silversmith.

Old wood carving was probably the source of inspiration for another class of mould which shows more than any other the peculiar genius of the old Staffordshire potter. It will be worth while to consider in detail the examples shown in figs. III and IV.

These pieces were formed in moulds first



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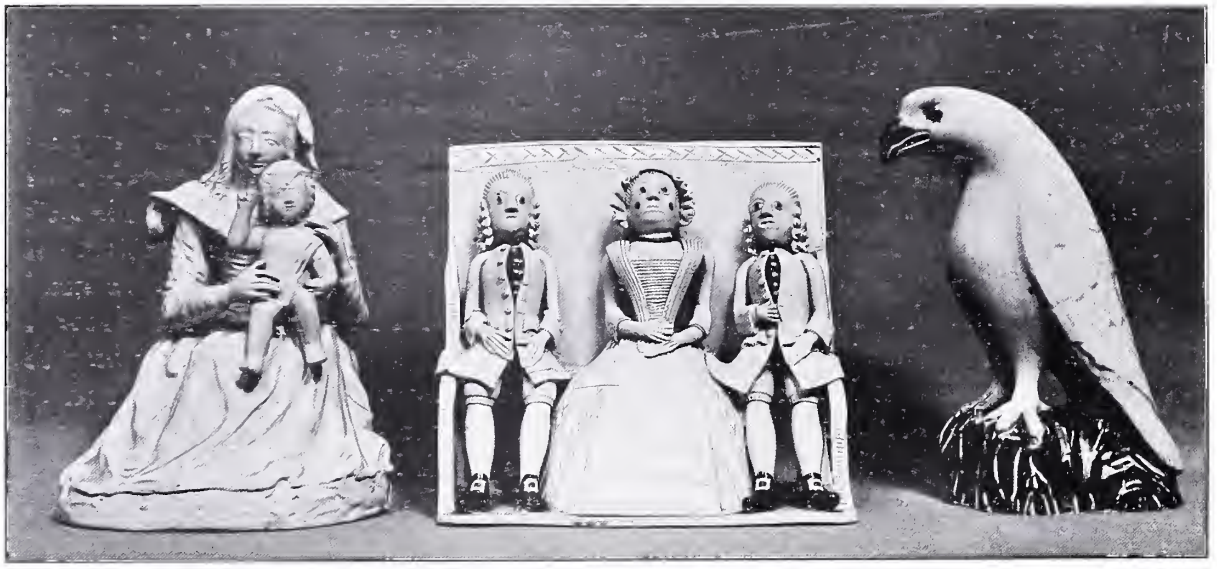
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SALT GLAZED WARE IN THE BRITISH MUSEUM



11 10 11



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SALT-GLAZED WARES IN THE BRITISH MUSEUM

cut in alabaster or cast in metal, and made for the convenience of the cutter in vertical sections; from these sections bound together a proof was taken, glazed with salt and fired hard; from the proof, which is generally known as a 'block,' a number of earthenware moulds called 'pitcher moulds' were made, and they in turn were rendered strong and serviceable by hard firing. The 'pitcher' was used in a casting process by which the clay was poured into the mould in a liquid state and the superfluous water drained off quickly, leaving a deposit on the walls of the mould; this skin was allowed to dry, and the operation was again repeated till the required thickness was attained. The shell was then removed from the mould and the object finished off in the usual way. The ornament as well as the process is worthy of our attention. Note first the cleverness with which the 'block-cutter' has turned to account the inevitable seams of this mould and used them as panels to hold his ornament. And the contents of these panels, how quaint and pleasing in general effect, how fearful and wonderful when examined in detail! The composition of Gilbert's heavy dragoon was not more bewildering. Several coats of arms with no apparent genealogical connexion, a huntsman and hounds whose quarry is safely ensconced in the next compartment, a sprinkling of heraldic monsters and signs of the zodiac, a bust of some bearded modern and a figure of Venus, a scene from the classics cheek by jowl with some 'hempen homespun' fancy such as a kettle boiling on a cottage fire! Small wonder then if, before the ware was properly understood, collectors were sadly puzzled by these strange medleys. Indeed, a jug of this kind found in Shakespeare's house at Stratford, and afterwards in the Marryat collection, was long known as the 'Shakespeare jug,' and the misnomer Elizabethan was on the strength of this piece extended to the entire genus salt-glaze. It is perhaps not generally known that the 'Shakespeare jug' was at one time reproduced in white porcelain at Worcester. I have seen one of these copies in a London auction room catalogued as salt-glaze, and I heard afterwards that it sold for a good sum. It had a medallion of Shakespeare on the lid as an additional recommendation! As to the actual date of this class of salt-glaze, the coffee pot illustrated in fig. IV may be regarded as an early example, and should go back to about 1725. It is true that a similar form appears in Hogarth's Rape of the Lock, published about 1717; but it is doubtful if a ware so white and perfect as the piece in question could have been made at so early a date. No doubt these patterns continued to the middle of the century.

Early Staffordshire Wares illustrated by pieces in the British Museum.

As the art of the block-cutter developed, a variety of forms made their appearance, all quaint and curious and most of them decidedly pleasing. The teapot was found to be a convenient vehicle for the expression of his exuberant fancies; so long as it had a spout and handle capable of performing their prosaic duties, his imagination was at liberty to run riot with the rest. One appears in the guise of a house (fig. V) with a single chimney pot on the lid, the doors and windows and architectural details outlined in sharp relief. Another (fig. VI) assumes the form of the good ship *Burford*, which carried Admiral Vernon to victory in 1739, and this important fact is announced in an inscription modestly arranged below the water line; the handle is formed of a dolphin in the act of turning a somersault over the stern sheets, to the serious peril of Admiral Vernon himself, who may be distinguished on the poop. A third affects the shape of a kneeling camel with ornamented housings, his neck admirably adapted to the duties of a spout (fig. VII); but why is there another small camel embossed upon one side of his neck and a very large fly on the other? Can it be that the potter's mind was running on the biblical gnat and camel? Or is it merely for the same reason that impelled him to conventionalize the

squirrel shown in fig. X by covering him with an exotic growth of foliage and scrolls? Among the neatest is the lozenge-shaped teapot with delicately embossed shells and impressed key pattern (fig. VIII), and it is difficult to conceive anything more dainty than the heart teapot, of obvious destination, with its flat surfaces relieved by a charming pattern of grapes and vine tendrils (fig. IX). The pecten shell is the motive of fig. XXV; it also plays a prominent part in a pretty design (figs. XV and XXI), which is believed to have been originally cut by Ralph Wood; his brother Aaron Wood was probably the most celebrated block-cutter in the Potteries, and though only one or two patterns have been actually traced to him, it is probable that he was responsible for some of the best in our collections. A toy tea service (fig. XI) concludes the illustrations of this period; it is a great rarity and, to judge from the delicacy and care that must have been expended on its slender proportions, it was evidently destined for a doll of some distinction.

But to return to our moulds, an important change took place between 1743 and 1750, after Ralph Daniel had brought back from France the secret of making these indispensable articles in plaster of paris. This porous substance is admirably adapted to the casting process, as it is capable of absorbing all the liquid used in running in the clay; moreover it lent itself to easy multiplication of the moulds, and so to rapidity and cheapness of manufacture. But before long the defects of these virtues became apparent; rapidity and cheapness of production led to the inevitable carelessness; the moulds themselves, made as they were of soft material, were quickly blunted, and the ornament lost its sharpness and character. These and other contributory causes, such as the practice of pressing thin 'bats' of clay into the moulds (an easy substitute for the casting process), started the decadence of the ware so painfully evident in the last period from 1760 to 1780. Indeed, Josiah Wedgwood, writing of his partnership with Whieldon, that had lasted from 1754 to 1759, had occasion to remark that 'white stone ware (*viz.*, with salt-glaze) was the principal article of our manufacture, but this had been made a long time and the prices were now reduced so low that the potters could not afford to bestow much expense upon it or to make it so good in any respect as the ware would otherwise admit of; and with regard to the elegance of form, that was an object very little attended to.'

One of the favourite motives of ornament during this last period was basketwork, and some of the patterns of this class may certainly be exempted from Wedgwood's charge of inelegance; the best can be traced to Aaron Wood by means of a block signed by him and dated 1759. It has been suggested that this style of decoration was borrowed from Japan, and indeed it bears an undoubted likeness to the patterns on Awaji and Kioto wares, but it must be remembered that Japanese pottery was scarcely known in Europe before the Paris exhibition of 1867.

(*To be continued.*)

JOHN SELL COTMAN AS A PAINTER IN OILS

WRITTEN BY C. J. HOLMES

THE neglect which made Cotman's oil-paintings absolutely unsaleable during his lifetime continued after his death. So little value indeed was attached to them that they drifted about in the most haphazard fashion, and their identity and characteristics were in danger of being forgotten through sheer indifference. The foresight and taste of one or two private collectors, among whom Mr. James Reeve, of Norwich, occupies a prominent place, secured a permanent home for a certain number of these despised pictures, yet to the greater part of the artistic public in England they remained absolutely unknown.

During the last ten or fifteen years, however, collectors have begun to take an interest in the Norwich school, and Cotman, together with his fellow townsmen, has come in for more generous recognition. This recognition has been followed by the usual train of consequences. Collectors of English landscapes discovered that their collections were incomplete without a specimen of Cotman, and a so-called Cotman was accordingly provided, the very obscurity which had surrounded Cotman's work in oil for half a century or more making attribution all the easier.

Nevertheless, Cotman's unpopularity during his lifetime may not, in the end, prove a bad thing for his reputation. Crome, who could command a certain sale for his work, at low prices it is true, had pupils who followed him closely during his lifetime, and, after his death, was imitated by deliberate forgers. This was the case to such an extent that his noble and simple art is even now obscured by the host of worthless pictures which pass under his name.

Cotman as a water-colourist was followed closely by his son Miles, and by one or two skilful pupils, but as an oil-painter he was so obviously a failure, from the world's point of view, that he was left severely alone. The people who have had to discover Cotmans to supply the prevailing demand, have had to discover either genuine pictures, or pictures by other hands in which the resemblance to his style, if any, is accidental and not deliberate.

Now Cotman's style in oil-painting is so peculiar and so personal that it ought to be recognizable at a glance, except perhaps in certain pictures of shipping where his son, Miles Cotman, approaches him rather closely. Nevertheless, since pictures by other hands are constantly masquerading under Cotman's name, even in very good company, it may be of some use attempting to illustrate the most characteristic features of his style. For examples of such erroneous attributions reference might be made to one or two recent sales at Christie's, to the last winter exhibition at Burlington House, or to the National gallery.

With very few exceptions, Cotman's finished works may be divided into two classes—architectural subjects or marine subjects. His architectural taste was so ingrained in the man's nature that if he made a study even of a cottage he was compelled to emphasize its structural peculiarities, and it is astonishing how few of his inland compositions do not give prominence to some house, or church, or castle, or windmill, or bridge. Thus, though his activity seems many-sided, it is not perhaps unwise to begin a study of Cotman's oil-paintings by considering his treatment of architecture.

Of the pictures reproduced to illustrate this article the earliest is the South Gate, Yarmouth [1], in the collection of Mr. Arthur Samuel, formerly of Norwich. It is signed and dated 1812, and so belongs to the period when Cotman had not entirely discarded

[1] Reproduced on page 75

the rich, sober colouring and general solemnity of tone which make his early work recall that of his fellow-student, Girtin. Girtin undoubtedly exercised a strong influence upon Cotman during their brief companionship, though it is clear from some drawings made by Cotman when quite a boy that much of the force and decisiveness of his style was innate. By the year 1812, however, Cotman was a man of thirty, who had worked incessantly at his art in his own way, ever since Girtin's death ten years before. He was living at Yarmouth, but made frequent journeys to Norwich, in connexion with his work as a drawing-master. That Cotman attached some importance to this picture of South Gate is evident, not only from the fact that he made an etching of it which he dedicated to his friend Dawson Turner, but also from its size. The painting measures 2 ft. by 3 ft., and these dimensions, though modest enough in themselves, are large compared with those of the majority of his works.

The picture has a massive simplicity of design which is characteristic of the man. No other painter of the British school so uniformly regarded his work as a broad mosaic of light and dark tones, no other painter sought so consistently to render nature as a pattern of skilfully inlaid flat patches. Some reminiscences of earlier designers may be noted in the South Gate —the conventionally rounded clouds and the treatment of the foliage might be instanced—but as a whole the picture is a characteristic Cotman and nothing else. Certain features of the actual painting make it seem likely that the artist had not, when executing this picture, had very much previous experience in the use of oils. A professional painter would note that, while the whole work is obviously carried out by a singularly skilful and confident draughtsman, the actual pigment is not always applied with the consistent ease that comes of long experience. In representing the stonework of the towers, varieties of quality and texture are admirably suggested by direct and accurate brushwork. The greyish blue of the sky, however, has the slight heaviness which results when paint is applied too thickly, and the forms of the clouds do not appear to have been arrived at easily. The impasto on the lower part of the walls, and the foreground, though forcible enough in general effect, has, when examined closely, a worried look, as if the artist had gone over his work more than once. The glazing of the figures, too, is not the work of a perfectly accomplished craftsman. Cotman's painting is, as a rule, so remarkably direct that this slight lack of decision is of great importance as indicating that previous to 1812 he had but little experience of oil painting.

It is also a final and decisive proof, if any proof were needed, that the Galliot in a Gale, in the National gallery, is not from Cotman's hand. If this theatrical production had been painted by him, it is inconceivable that it should be later than the South Gate, for the style of all Cotman's subsequent painting is absolutely definite. Yet if the thing be an experiment of Cotman's made previous to 1812, how comes it that the mast, and sail, and water, and distance are painted with far greater facility (though with far less knowledge, taste, and character) than the South Gate? Mr. Samuel's picture is the work of an accomplished artist handling a medium of which he has little experience. The National gallery picture is the work of a shallow and second-rate man handling the same medium with absolute confidence. It is thus quite impossible that the two paintings should both be the work of Cotman.

The South Gate, Yarmouth, then, is important not only on account of its intrinsic artistic quality, but also as a standard by which Cotman's powers as an oil-painter in 1812 can be accurately illustrated. With it might be coupled the Old Houses at Gorleston, bequeathed by Mr. J. J. Colman to the Norwich museum. In both we



THE SOUTH GATE, YARMOUTH, BY J. S. COTMAN. IN THE COLLECTION OF MR. ARTHUR CAMPEL



BUILDINGS ON A RIVER, BY J. S. COTMAN; IN THE POSSESSION OF MR. W. B. PATERSON

recognize the same charming method of contrasting broad spaces of white wall with dark roofs and dark foreground shadows, coupled with a precise if rather arbitrary emphasis of architectural detail, and a scheme of colour that is cool, dignified, and harmonious.

The second picture illustrated, Buildings on a River [1], passed recently from the collection of Mr. George Holmes, of Brooke Hall, Norwich, into the possession of Mr. W. B. Paterson. It is a much smaller picture than the South Gate, Yarmouth, measuring only 13½ in. by 11½ in., but it indicates clearly the great change which came over Cotman's style about the time of his first visit to Normandy in 1817. The breadth of mass which characterized his early work has become still more prominent, even at the expense of realistic effect. The balance of light and shade in the work, too, has definitely altered. Cotman's early pictures are generally sombre in tone. Those he painted in middle life are almost always luminous, some light-coloured building in full sunlight often supplying the principal motive.

The colour scheme also is entirely new. In place of the sober olive-greens, russet-browns, wine-coloured purples and greyish blues of his Girtinesque manner, Cotman between the years 1815 and 1820 began to employ sharper contrasts of golden brown, ultramarine and strong red, relieved by touches of white and vermilion. His command of the oil medium in the meantime had become singularly complete. He lays in all his masses with confident accuracy, the thinness of the pigment recalling his work in water-colour, and relies for quality on the texture of his canvas, with a few decisive indications of detail here and there. The pitch of his colour may sometimes be too sharp for our taste, and the sacrifices he makes in search of the greatest possible breadth may be rather more than our modern realistic vision approves, yet there can be no doubt that during this central period of Cotman's career he is a most interesting, ambitious, and skilful craftsman.

John Sell Cotman as a Painter in Oils

The famous Waterfall in Mr. Colman's collection, reproduced in Mr. Binyon's well-known monograph, shows how the transition from Cotman's earlier manner was effected. Here the sobriety of tone of Cotman's early work has not yet given place to the brightness of the Normandy drawings, nor have the colour contrasts become vehement; yet the painter's hand has grown skilful, the pigment limpid and rich, while the suggestion of detail in the masses is already subordinated, so that they may tell as large and simple silhouettes. The colour, too, though still harmonious, does not suggest Girtin at all, but in a deep and sober key anticipates the force of Cotman's later work. Though no reference to any such influence is recorded in any of Cotman's letters which I have seen, it is hard to believe that this development of his style was not in part due to the study of Nicolas Poussin. The picture by Poussin's follower, Sebastian Bourdon, in our National gallery, so exactly resembles this work of Cotman in the treatment of the middle distance that the inference is pardonable, even though there may be no positive evidence to support it.

The Waterfall dates from about 1815, and Mr. Paterson's picture, as we have indicated, was probably painted a year or two later. The third painting reproduced [1], An Old House at St. Alban's, was exhibited a few months ago at the rooms of the Fine Art society, together with some specimens of the other Norwich masters. The subject was painted from almost the same point of view by Mulready, and his version of it now hangs in the Sheepshanks collection at South Kensington museum. The Cotman picture, however, is interesting for other reasons. It is painted in the style characteristic of the later years of his life, and yet we know that it must have been completed before 1824, since in that year he

[1] Reproduced on page 78.

[1] Page 81.

exhibited it at Norwich in company with a number of other works.

This date, apart from marking the period when Cotman left off painting in his second or Normandy manner, helps us to fix the date of another most important work, which from its style must be earlier than the Old House at St. Alban's, although it is obviously inspired by Cotman's visits to the continent between 1817 and 1820. Mr. Benson's large unfinished picture of St. Malo was seen in the last winter exhibition at Burlington House, and gave rise to some discussion. Its authenticity was questioned, both because its size contradicts the reported statement of J. J. Cotman that his father never painted a large picture, and because the boats in the foreground are not drawn with the rigid accuracy of outline which is so characteristic of Cotman's smaller works. Much of the picture, however, cannot by any possibility have come from another hand than his, and the unusual scale of the execution may well have been troublesome to one whose work was generally so very much less ambitious in size. The picture looks unfinished, and it is easy to conclude that Cotman probably realized its faults, and made up his mind, during one of those fits of despondency to which he was prone, that he would spend no more labour upon it, or upon any other painting that was not of the size to which he was accustomed. At any rate, all his subsequent work in oil is on a scale no larger than that of his water-colours.

It must be noted that on the only other occasion when he painted a boat more than a few inches high—the noble Wherries on the Yare (No. 1111) in the National gallery—the actual hulls and sails are painted with a loose, easy sweep that suggests the large mastery of Crome, and not with the firm, unbroken curvature which makes Cotman's drawing sometimes suggest the professional architect and the drawing master. Thus the sweeping if rather clumsy forms of the boats in Mr. Benson's picture do not stand alone in Cotman's achievement, but occur (more felicitously, it is true) in what is perhaps his best and best-known work.

The opposition of the deep blue sky to a broad mass of warm yellow buildings indicates that the St. Malo may have been started about the year 1818, or, as a certain looseness in the handling may suggest, perhaps as late as 1820. The treatment of the figures in the foreground is so exactly like that of those in the Old House at St. Alban's that we can assume that both were done about the same time, probably about 1823.

The characteristics of Cotman's paintings after the years 1820–23 are entirely different from those of his two earlier styles of work. Instead of the exceedingly rough canvas previously used, the artist now works on an absolutely smooth surface. The pigment is no longer thin, but has a peculiar pasty quality, as if it had been mixed with a large quantity of some viscous medium. This medium seems to have had the property of remaining stiff enough to allow transparent colour to be worked on the top of it, and yet was sufficiently fluid to allow such workings to fuse with it, and not to tell merely as glazes. The method in fact is analogous to that often employed by Cotman in water-colour, where 'body' is given to the pigments by an admixture of paste. On no other assumption than the use of some such viscous ground is it possible to explain the peculiar 'juiciness' of colour and the fatness of the impasto of Cotman's later pictures. The fine unfinished Windmill, recently sold with Mr. George Holmes's collection, will serve as an illustration. The curious cracks in another late work, the St. Benet's Abbey, in the possession of the Colman family, are an additional evidence to any professional artist that the painter's latest manner involved painting into a wet ground.

The colour of the Old House at St. Alban's is rich and subdued. The peculiar vinous



red of the brickwork is seen again in the Windmill previously mentioned, and in some other works of this period. The artist, however, more often depended upon the contrast of pale blue sky with golden yellow foliage, put in with an infinity of small 'fat' touches, the effect being completed by sharp flashes of white and vermilion. The two little pictures, The Mishap and The Baggage Waggon, bequeathed by Mr. Colman to the Norwich museum, illustrate admirably this phase of Cotman's art. The unfinished view from his father's house, in the same collection, suggests that all these works may have been started on a ground of strong yellow, to which their general golden tone may in some degree be due. It may be added that most of the pictures dating from Cotman's last years are quite small in size.

The spirit of Cotman's art, and the history of his life, have been dealt with so completely and sympathetically by Mr. Laurence Binyon in his recent monograph, published at the offices of *The Studio*, that there is no need to dwell upon them here. It may be well, however, to recapitulate the essential facts which the three works of Cotman here illustrated convey to us. All show certain radical peculiarities, namely great boldness of design and breadth of mass, together with an accuracy of drawing that sometimes becomes almost rigid. In the South Gate, Yarmouth, there is an attempt at complete delineation of detail, the colour is deep and harmonious, recalling Girtin, while the actual painting with its rough canvas and umber ground recalls the practice of the old masters as understood by Crome and the youthful Turner. The spirit of the picture is one of majestic meditation. These may be regarded as the typical features of Cotman's oil paintings previous to his visit to Normandy in 1817.

John Sell Cotman as a Painter in Oils

Mr. Paterson's picture is equally typical of Cotman's manner between 1817 and 1823. The rough canvas is retained although the umber grounding has ceased to be prominent. The painting is liquid, rather thin, and broad; so broad that detail is only suggested here and there lest it should interfere with the flatness of the masses. The colour contrasts at the same time have become more vehement. The feeling of the picture may be described as dramatic.

The Old House at St. Alban's is an early example of the style in which Cotman worked from 1823 to his death in 1842. During this period Cotman's oil-pictures are almost uniformly small in size, and more luminous in tone than before. They are painted on smooth grounds, with a thick juicy impasto, detail being indicated rather more freely than in his second manner. The colour inclines towards a general golden hue, relieved by flashes of white and vermilion; though the use of a rich vinous red is not uncommon. The preponderating feeling is pensive and lyrical.

Within the space of such an article as this it is impossible to attempt to trace the sources from which spring the pictures which in several well-known collections are now falsely attributed to Cotman. I hope, however, that the landmarks in Cotman's career which I have tried to establish may be of some use in helping the owners of genuine pictures to date their possessions, and to give them some indications of the course to be followed in making a systematic study of his remarkable gifts as an oil-painter.

SOME NOTES ON THE EARLY MILANESE PAINTERS BUTINONE AND ZENALE

WRITTEN BY HERBERT COOK, F.S.A.

PART I

OUR knowledge of the history of the earlier Milanese school of painting is steadily growing. Even in the short time that has elapsed since, in 1898, the Burlington Fine Arts club held its exhibition of pictures by masters of the Milanese and allied schools of Lombardy, progress has been made by German and Italian students towards solving some of the historical and artistic problems which the catalogue of that exhibition summed up for future consideration. Particular attention was then directed to the obscure state of our knowledge on the subject of the two earlier Milanese masters, Butinone and Zenale; the writer of the introduction to the catalogue formulated all that was then known about them, adding certain fresh details based on independent research. Since then Count Malaguzzi Valeri has published a short study on Butinone[1], followed by a book on the earlier Milanese painters[2], and this in turn has been the subject of a review by Dr. Wilhelm Suida, in which fresh material is brought to light[3]. To-day therefore we are on surer ground than were Crowe and Cavalcaselle[4]; and it would be well to summarize existing knowledge on the subject of Butinone and Zenale, if only for the convenience of future workers in the same field.

Let us take Butinone first. Bernardino Jacopi of Treviglio, a small town near Milan, who was commonly called Butinone, seems to have been born before 1436 and to have worked down to 1507. The following pictures are either authenticated by documents or bear his genuine signature:—

1. A small triptych in the Brera signed and dated 1454[1].
2. An altarpiece in S. Martino at Treviglio painted in conjunction with Zenale, his fellow-townsman, and finished in 1485[2].
3. Frescoes in the Griffi chapel in S. Pietro in Gessate, Milan, also painted in conjunction with Zenale between 1489[3] and 1493.
4. A small Madonna and Saints, signed, in the Borromeo collection at Isola Bella, Lago Maggiore.

Starting from these fixed points, a certain number of other paintings have been identified and by common consent accepted as the work of Butinone:—

(*a.*) St. Jerome reading, a *tondo* in the Parma gallery.

(*b*, *c.*) Two similar *tondi*, each with a doctor of the church, belonging to Signor Aldo Noseda at Milan.

(*d.*) A Madonna and Child, recently added to the Brera gallery, Milan.

(*e.*) An altarpiece belonging to Duke Scotti[4] at Milan.

(*f.*) Frescoes in S. Maria delle Grazie at Milan, representing single figures of Dominican saints, some full-length, others painted in *tondi*.

[1] *Rassegna d'Arte.* Milan, July 1901.
[2] 'Pittori Lombardi del Quattrocento.' Milan, 1902.
[3] *Repertorium für Kunstwissenschaft.* Berlin, XXV Band. 5 Heft. cf. *Rassegna d'Arte*, December 1902. [As this article is passing through the press, another authority, Herr von Seidlitz, publishes his views on Butinone and Zenale in *L'Arte*, 1903, pp. 31–36, chiefly confirming his previous researches which appeared in 1885. With his conclusions I in the main agree.]
[4] 'North Italian Painting,' II, 33. Published in 1871.

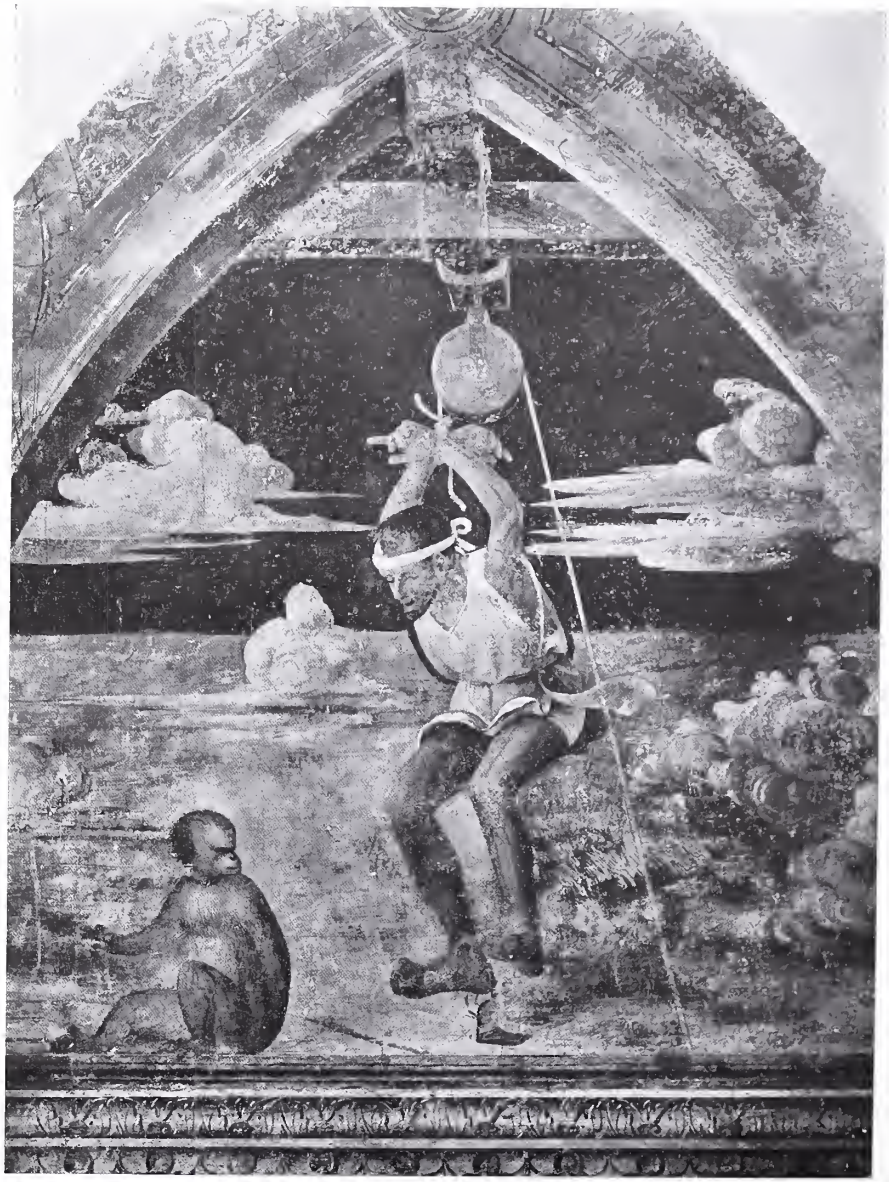
[1] Not 1484, as sometimes read, the figures being nearly illegible. [In the article, however, which has just appeared in *L'Arte*, 1903, p. 32, Herr von Seidlitz claims the later date to be correct. Whilst agreeing in the main with his conclusions, I think on this point he is in error; nor can I yet bring myself to accept the Nativity in the Ambrosiana, although it is akin to Butinone, as indeed was pointed out in the Burlington Fine Arts club Milanese exhibition catalogue of 1898, p. xlvi.]
[2] Details reproduced on pages 88 and 89.
[3] Detail reproduced on page 88.
[4] Reproduced on page 92.



MADONNA AND CHILD WITH ANGELS, BY BERNARDINO LUINI (DETAIL), IN THE CHURCH OF GESÙ AND MARIA (JESUIT), LONDON



DETAIL OF THE ALTARPIECE AT TREVIGLIO, BY BERNARDINO JACOPI (BUTINONE)



DETAIL OF A FRESCO IN S. PIETRO IN GESSATE, MILAN, BY BERNARDINO JACOPI (BUTINONE)



ST. MARTIN DIVIDING HIS CLOAK WITH A BEGGAR



ST. STEPHEN BETWEEN THE TWO SS. JOHN

DETAILS OF THE ALTARPIECE AT TREVIGLIO, BY BERNARDINO JACOPI (BUTINONE)



MADONNA AND CHILD, BY BERNARDINO JACOPI (BUTINONE); IN THE COLLECTION OF THE DUKE SCOTTI AT MILAN

(Photograph by Anderson)



ST. LAWRENCE AND ST. JOHN THE EVANGELIST, BY BERNARDINO JACOPI (BUTINONE); IN THE POSSESSION OF MESSRS. DOWDESWELL

To this list may be added, on the joint approval of Count Malaguzzi Valeri and of Dr. Suida, the following, which are unknown to the present writer:—

(*g.*) Frescoes in an upper room in S. Martino at Treviglio—the same church as mentioned in No. 2 above.

(*h.*) A large fresco, removed from the wall of S. Agata in Monte in Pavia, and now belonging to the Signori Grandi in Milan.

We have then some dozen accepted pictures and frescoes known to be by Butinone, not counting other paintings described by the older historians or by contemporary documents, paintings which appear to be now lost. One other picture may be mentioned, a Pietà in the Berlin gallery (No. 1144), there ascribed to an unknown painter of the Paduan school. This is now, in my opinion, correctly identified by Dr. Wilhelm Suida as Butinone's work.[1]

Judging by these examples of his art we may conclude that Butinone's early Lombard style was shaped by the study of Mantegna's works at Padua, an influence which remained paramount throughout his career. Of this there is abundant evidence in the disposition of the figures in the Treviglio altarpiece, particularly in the predella portions, which are based directly on Mantegna's great San Zeno altarpiece of 1457–9. The same inspiration is to be found in the Scotti altarpiece, a fact which so struck some intelligent dealer that he added Mantegna's forged signature and the date 1461. Still later (in the Jekyll Madonna about to be mentioned) Mantegna's influence is seen in the types and disposition of the angels, although a strong Lombard collateral strain is present, pointing to the influence of Vincenzo Foppa. It is clear, moreover, that the latter master stood in close relation to Butinone, for the little Madonna in the Brera is based upon Foppa's similar work in the castle at Milan, whilst the general sombre tone and ashen flesh tints at once recall that master. There are indications, moreover, that Butinone was not insensible to the all-pervading influence of Leonardo da Vinci, for in the Jekyll Madonna (which for that reason alone cannot date before 1490 or so) the chiaroscuro and a certain sweetness in the types bear witness to the irresistible fascination exercised by the great Florentine even on the older Lombard painters. Butinone would have been fifty to sixty years of age at this time, and as we hear of him as late as 1507 he seems to have lived at least the allotted span.

He cannot be called an artist of much charm, but in his own austere way he is impressive, and as exponent of the severer ideals of Paduan art he takes rank among the Lombard painters next after Vincenzo Foppa. A certain harshness characterizes his work throughout, and enables us to discriminate between him and Zenale in those works which emanate from their joint-studio. This association with Zenale, who, as we shall see, was of finer mould, explains why Butinone's natural severity is tempered somewhat in the Treviglio altarpiece and in the S. Pietro in Gessate frescoes, works which were executed jointly. The difficulty of discriminating between the two hands was overestimated by Morelli, who for once adopted the unusual rôle of *rêtardataire*[1]; today, however, there is practical unanimity amongst those who have studied the question as to the respective shares of each painter in these works, and it may be taken as certain that the reproductions here given of three sections of the Treviglio altarpiece and of one section of the fresco in S. Pietro in Gessate, at Milan, represent Butinone's own handiwork in the decade 1483-1493.

The following characteristics of his style may be noted:—Hands bony and skeleton-like, ears abnormally large and misshapen,

[1] A reproduction is given in *Rep. für Kunst.* XXV 5, p. 337. The same writer also adds to the list of Butinones three small panels at Bergamo, Pavia, and in the Borromeo gallery, Milan; and five *putti* belonging to Count Sormani-Andreani in Milan.

[1] 'Die Galerie zu Berlin,' p. 128.

hair as if made of copper wire, a strange metallic lustre on the faces, ashen flesh tints and sombre colouring. Such characteristics occur in two other paintings now in England, both of which are in my opinion correctly ascribed to Butinone.

The first is a Virgin and Child and Angels belonging to Sir Herbert Jekyll,[1] lent by him to the exhibition of Old Masters in 1885, to the New gallery in 1894, and last shown at the Milanese exhibition at the Burlington Fine Arts club in 1898. The Virgin and Child have halos and ornaments in gesso, with jewels inserted. I have already referred to the three influences of Mantegna, Foppa, and Leonardo, to which this panel bears witness, a fact which proves it to be a late work, *i.e.* about 1500. The left hand of the Madonna is alone sufficient to corroborate the traditional name of Butinone, which the picture bore when acquired in Milan in 1876, but it so happens that every one of the characteristics mentioned above can be found in this painting. The colour is as usual sombre, relieved by the jewels and gesso work. But for a split in the panel the picture is in excellent preservation, and deserves to rank as the most important known panel painting of the master, the Scotti altarpiece alone excepted. I am aware that most of the foreign critics who saw the picture at the Burlington Fine Arts club in 1898 hesitated to accept it as a Butinone. But five years ago scarcely any works of Butinone were known to anyone, except the one little triptych in the Brera, and it was excusable to fail to trace an identity of origin between two such pictures, for the one dates from 1454 and the other from at least 1500. An interval of about fifty years fully accounts for divergencies in style, yet by means of intervening paintings we can bridge the gulf, and I trust that a fuller acquaintance with Butinone will now convince the sceptics that this is indeed he.[1]

A second example dating from an earlier period belongs to Messrs. Dowdeswell in Bond Street.[2] This is a panel with SS. Lawrence and John the Evangelist, nearly life size—apparently the right shutter of a triptych. Various judges have sought to find the author in Macrino d'Alba, or Defendente Daferrari, but I am confident that Butinone is the real painter.[3] It dates apparently from the era of the Treviglio altarpiece, *i.e.* about 1485, with which comparison of detail should be carefully made. In particular the metallic lustre of St. John's face and the curious drawing of the bony fingers are characteristic of our painter.

In thus summarizing the results of German, Italian, and English research on the subject of Butinone, it is reasonable to suppose that there is a strong probability of truth in the results obtained when at least three independent inquirers agree upon the main question. All these researches have been made since Morelli's day, and it is idle and indeed mischievous to refuse to proceed further than he did, simply because he declared the then state of evidence did not warrant definite conclusions. Yet such an attitude is not unknown to-day, and any such 'suspended judgement' comes very near obstinate short-sightedness. Knowledge is progressive, and it is mainly with this truth in view that these notes on Butinone are put before the reader. In the following articles the much more difficult problem of Zenale, Butinone's associate, will be dealt with.

[1] Reproduced on page 85.

[1] Dr. Gustav Pauli however was inclined to accept the attribution. (*Zeitschrift für bildende Kunst*, X Heft 5.)

[2] Reproduced on page 92.

[3] I believe this suggestion was first made by Mr. Roger Fry.

(*To be continued.*)

MICHAEL ANGELO BUONARROTI. By Charles Holroyd, Keeper of the National Gallery of British Art, with translations of the life of the master by his scholar, Ascanio Condivi, and three dialogues from the Portuguese by Francisco d'Ollanda. London: Duckworth and Co, 1903.

The plan of this book is one which popular writers upon Italian art (and in these days they are many) might do well to consider. The first part of the book consists of Condivi's 'Life of Michael Angelo': in the second part Sir Charles Holroyd retells the story of the master's life at length, by way of commentary; introducing into his narrative, copious passages from original letters and documents, and from Vasari's 'Life,' where it materially differs from, or illustrates, that of Condivi. Such a plan cannot fail to commend itself to all amateurs; but the difficulties of putting it into execution will perhaps be fully appreciated only by the student who has endeavoured to solve for himself the problems of Michael Angelo's career. Sir Charles Holroyd approaches his subject with such genuine feeling and sincerity of purpose that the critic cannot but regret his inability to bestow unqualified praise upon a book which contains so much to commend. Our English admiration of 'that truly divine man,' as Reynolds calls the great Florentine master, has ever tended, not only to exercise an unfortunate influence upon our native art, but also to become more and more uncritical in itself. If Sir Charles Holroyd has been unable to dismiss from his mind this traditional view of Michael Angelo, his fault is an amiable one; but he still leaves us in need of a really critical study of the master.

The translation of Condivi's 'Life' is a straightforward piece of work, unspoiled by literary affectations; but it is by no means free from errors. For instance, in cap. XXI, 'ringhiera' is translated 'balustrade': but the 'ringhiera' of the Palazzo Vecchio was a raised stone platform in front of the building, from which the signory used to address the parliament of the people assembled in the piazza. It was removed during the Napoleonic dominion of Florence; but it is well shown in the old paintings of the execution of Savonarola, which are preserved in S. Marco and the Corsini palace at Florence. On the same page we are told, in a note, that the 'operai' of S. Maria del Fiore was 'the office of works.' The 'operai' were the wardens of the works; the office of works was the 'opera.' But to pass to graver errors: the opening sentence of cap. XXII has been wholly misunderstood by the author. The original runs: 'Ed acciochè non fosse materia, che sotto la statuaria cadesse, dove egli non mettesse le mani, dopo il Gigante, ricercato da Piero Soderini, suo grande amico, gittò di bronzo una statua grande al naturale, che fu mandata in Francia: e similmente un David col Golia sotto,' which Sir Charles Holroyd translates, 'In order that no copy of the Giant should exist which was not his own handiwork, he had it cast in bronze, of the size of the original, for his good friend Pier Soderini, who sent it to France; and similarly he cast a David with Goliath under him.' But the meaning of the passage is, 'In order that there might be no matter that could fall within the art of the statuary to which he had not put his hand, after the Giant he cast in bronze, at the request of Pier Soderini, his good friend, a statue large as life that was sent into France, and likewise a David with Goliath at his feet.' Misled apparently by his misconception of this passage, the author falls elsewhere into another odd error over this very statue. 'On August 12, 1502,' he writes on p. 119, 'Michael Angelo undertook . . . . another giant (*sic*) David. This time it was in bronze, two cubits and a quarter in height.' The expression used in the original contract for this statue is 'alto due braccia e un quarto,' so that this 'giant David' of Sir Charles Holroyd's really stood about 4 ft. 4 in. in height. But to return to the translation, the sentence in cap. XXVI, 'rappresentavano l'Arti liberali, similmente Pittura, Scultura e Architettura,' does not mean, 'they represented the liberal arts, as painting, sculpture and architecture': but 'they represented the liberal arts, and likewise painting, sculpture and architecture.' The seven liberal arts, as we see them represented in the Spanish chapel, and the Lemmi frescoes of Botticelli, were grammar, rhetoric, dialectic, arithmetic, geometry, astrology and music. Again, 'però non è più da farsi pregare,' does not mean, 'therefore prayer is unavailing,' as the author translates it on p. 36, but, 'therefore there is no longer any occasion to make yourself sought after.' Nor does 'piuttosto per risoluzione mancando, che per malattia,' mean 'dying more for lack of resolution than for any illness,' as we find

it translated on p. 74; but 'dying rather from natural decay, than from any disease.' With all its faults of translation—and it would not be difficult to add to the instances cited above—Sir Charles Holroyd's version is eminently readable; and it should go far towards setting Condivi's 'Life' at its proper value, in the estimation of amateurs, both as a document and as a piece of narrative.

Condivi's little book was published at Rome in 1553 some three years after the first version of Vasari's Life of Michael Angelo had appeared in the original edition of the 'Lives of the Painters.' In his 'Preface to the Reader,' which for some reason Sir Charles Holroyd has omitted, Condivi states that he was chiefly moved to publish the book, 'because there have been some who have written of this rare man, but through not having (as I believed) conversed with him as I have done, have on the one hand related things which never happened, and on the other have passed over many of those passages that are most worthy of being made known.' There can be little doubt that this rebuke was levelled at Vasari; indeed, we are forced to conclude that, if Condivi's 'Life' was not actually written at the instance of Michael Angelo, it was at least published with his consent and approval. Vasari, however, like the man of the world that he was, bided his time; and in 1568, some four years after Michael Angelo's death, published the second version of his 'Life,' in which he not only incorporated the greater part of Condivi's narrative, without a word of acknowledgement, but represented himself as one of the master's most honoured friends. Vasari's ruse was completely successful. Condivi's 'Life,' thus ostensibly ignored, was so far superseded by his own that to this day it has never taken its proper place as the most original and authentic account that we possess of the story of Michael Angelo's career. But the point which I wish here to insist upon is that Condivi's 'Life' (unlike the first version of Vasari's 'Life') sets forth the view which Michael Angelo himself took of his career; or, at least, the view which he wished the world to take of it. Vasari, in the second version of his 'Life,' accepts and elaborates this view of the master; and all subsequent biographers of Michael Angelo have followed blindly in his footsteps. Even John Addington Symonds, who was the first biographer of the master to make an extensive use of Condivi's narrative, did not realize that there is much in Condivi's 'Life,' and more especially in his account of Michael Angelo's transactions with his clients, which is not borne out by the evidence of the large mass of documents brought to light within the last forty or fifty years.

It is impossible, of course, to discuss such questions in a note of this kind; but one or two of the more important points may be indicated. It is now clear that the 'Tragedy of the Tomb' was in no small part due to Michael Angelo himself, and that he was far from being entirely sinned against, as Condivi would have us believe. Even if we accept his version of Michael Angelo's relations with Julius II, we have yet to explain away the slow progress of the tomb after the pope's death, the charges of moneys received and of work left undone, and his strange story of how Michael Angelo allowed the attorney to state in the final contract, that the sculptor 'had had some thousand scudi more than in reality he had received.' And again, when we come to deal with the equally difficult question of the façade of S. Lorenzo, the evidence of documents fails to bear out the time-honoured story that Michael Angelo was forced against his will to waste his powers in opening new quarries, and making roads, at Pietrasanta, and that the façade itself was abruptly brought to an end by the whim of Leo X. In dealing with such questions, we are forced to take into consideration certain traits of character which are very clearly brought out in the letters and documents. To begin with, Michael Angelo appears to have been incapable of pursuing a great design for the lengthy period of time necessary to its execution. The roof of the Sistine is a striking instance of this. Indeed, in the case of the façade of S. Lorenzo, and even, perhaps, in that of the tomb of Julius, it may be questioned whether Michael Angelo ever elaborated a design which was complete in all its details. Furthermore, there are inexplicable voids in his life, during which his artistic activity, or activity of any kind, seems to have been arrested. With such an undertaking as the tomb of Julius on his hands, he spares no effort to obtain the commission of the façade and the new sacristy of S. Lorenzo, either of which might well in itself have occupied his entire lifetime. At the same time, he refuses all assistance but that of his pupils and stone-cutters. The truth is that Michael Angelo was so intolerant of any talent in his fellow artists, that he would brook no one to be about him but such mediocre assistants as Antonio Mini, or Ascanio Condivi.

Or to come to the man himself. The Michael Angelo of Sir Charles Holroyd's imagination is an admirable British character, a north-countryman of impeccable integrity ; whereas the Michael Angelo of the letters and documents is a thorough-going and typical Florentine, who makes his way through life armed with all the subtlety and resource of his race : and a typical Florentine of the sixteenth century is not to be understood in the light of our modern English standards of morality. Had Sir Charles Holroyd studied the letters in a critical spirit, he could hardly have written of Michael Angelo as he has done ; but then he is but very imperfectly acquainted even with the published documents. He appears to be unaware of the existence of what is undoubtedly the most important book of its kind which has appeared since Milanesi published the 'Letters, Ricordi, and Contracts,' in 1875. I refer to Dr. Karl Frey's 'Sammlung Ausgewählter Briefe an Michelagniolo Buonarroti,' published at Berlin in 1899, which contains all the most important passages of the letters addressed to Michael Angelo, of which the originals are still preserved in the Casa Buonarroti at Florence. Nor does the author appear to have read the important contributions to this study of Dr. Wölfflin, Frey, Justi and others.

Sir Charles Holroyd ends his book with a list of the works of Michael Angelo. In this list he includes the Leda of the National gallery as a genuine work. In giving his reasons for accepting this picture, he appears to have overlooked the fact that Antonio Mini especially states that the original was on panel. He also omits from this list of genuine works, the Cupid at South Kensington, the crouching figure of a boy at St. Petersburg, and the Pietà of the Rondinini palace at Rome. This last omission is perhaps an oversight, as the statue is erroneously alluded to on p. 237, as being in the Rondini palace.

I will bring this notice to a close, by an observation upon a question which, so far as I am aware, has not hitherto been remarked ; at least not in any English work on Michael Angelo. On p. 248, Sir Charles Holroyd alludes to 'the plan of the improvements upon the Campidoglio, undertaken by a society of gentlemen and artists.' 'Paul III,' he continues, 'approved their design, and we may believe, as all Roman citizens will tell us, that Michael Angelo conceived, at least in its broad lines, the present effect of the Capitol.' But the part which Michael Angelo took in the work is to be ascertained with precision. In a little volume by Bernardo Gamucci, entitled, 'Libri Quartro dell' Antichita della Citta di Roma,' published at Venice, in 1565, p. 18, there is a woodcut of the piazza del Campidoglio, as it existed at that time. The senators' palace of Boniface IX, flanked with battlemented towers, still retains its mediaeval character ; but the double flight of steps leading up to it, with the fountains and statues of the river-gods, had already been erected : 'hauendoui il diuin Michelagnol Buonarruoti,' to give Gamucci's own words, 'col suo miracoloso disegno fatto fare vna scala, laquale saglie da tutte due le bande, laquale ha in faccia vna nicchia d' ordine dorico molto bella posta in mezo di quei gran simulacri di marmo, che erano prima nella loggia de conseruatori.' After speaking at length of these river-gods, Gamucci continues : 'nel disegno [*i.e.* the woodcut] vi si dimostra ancora la piazza del Campidoglio condotta per opera del medesimo Buonarruoto in forma ouata con tre scaloni che ascendono al piano d'essa da tutte le bande, & nel mezo rinchiuggono come in vn centro quella famosa statua equestre di Marco Aurelio.' In the foreground of the cut is shown the balustrade as it at present exists, but without the 'Trophies of Marius,' which at that time were still in their original position on the Esquiline, near the church of S. Giuliano (l.c., p. 99). The conservators' palace is represented in the cut as a Renaissance building with a loggia opening on to the piazza. How far the present building erected under the superintendence of Tommaso dei Cavalieri, after Michael Angelo's death, was taken from his designs, constitutes the only element of uncertainty in the whole question. Cavalieri, no doubt, had drawings or sketches by Michael Angelo in his possession ; but they were probably of such a nature that they left much to seek. On the site of the building now containing the Capitoline museum, is shown in the woodcut a wall broken by a niche. The erection of a building on this side of the piazza, answering in its design to the conservators' palace, was no doubt part of Michael Angelo's original scheme ; as was also the refronting of the mediaeval building of the Capitol itself. The latter work was executed by Giacomo della Porta ; but there is no evidence that he had any design by Michael Angelo to work upon.

Michael Angelo Buonarroti

H. P. H.

The Burlington Magazine, Number X

HUBERT AND JOHN VAN EYCK: THE QUESTION OF THEIR COLLABORATION CONSIDERED. By Alfred Marks. 38 pages, 4 illustrations. London, 1903.

The author of this paper has apparently convinced himself that the paintings attributed to one or other of the van Eycks dating from before 1426 are really the work of the two brothers working in collaboration. He endeavours to prove the truth of this theory, and brings forward a variety of arguments in support of it. These may be divided into two classes; the statements of early writers, and evidence afforded by details in the pictures. He quotes Crowe and Cavalcaselle as 'a very high authority,' Siret as 'a well-known authority,' van Mander as 'a conscientious and learned writer who had a horror of forming hypotheses,' Vasari, and Guicciardini whose book is 'held in high esteem.' He might easily have filled a volume with extracts from almost every writer on the subject, but as they all only reproduce or amplify Guicciardini's statement, that the two brothers 'lived together and painted continually on the same works,' their testimony adds no weight to his. He was a serious and diligent author, and his work, a description of the political and social state of the Low countries, is deservedly held in high esteem. The portion relating to painters and painting occupies altogether about three pages out of more than five hundred. We now have documentary evidence that from October 1422 onwards the van Eycks did not live together, and that consequently they could not have painted continually on the same works. Guicciardini was misled by Coxcie or De Heere, neither of whom knew until some time after 1550 that there were two van Eycks (see above, p. 28), when they learned the fact from the inscription on the exterior of the altarpiece. That inscription does not state, as Mr. Marks affirms, that 'the bulk of the work was executed by John,' but simply that Hubert began the work which John took up at the request of Jodoc Vydt and completed; *pondus* is the last word of the first clause, and the *q* which follows can only stand for *quod* (see above, p. 26).

Mr. Marks says that 'there is no evidence either historical or traditional that Hubert van Eyck ever visited the south of Europe,' but that 'we have documentary evidence that John did visit Portugal and Spain in 1428–29,' and that therefore the landscapes in four paintings in which the dwarf palm occurs 'must have been painted by him after 1430.' There are, however, five other paintings the author of which must have visited the south of Europe, as they contain exotic plants and details of Italian architecture; and as all these could evidently not have been painted in the last ten years of John's life, Mr. Marks quite coolly affirms that John made a visit to Italy 'at a very early date in his career, before the painting of the first known work produced by the two brothers in collaboration,' and this although there is 'no evidence either historical or traditional' to support his assertion. Surely it is, to say the least, quite as likely that it was the elder brother who travelled first to distant countries, including Italy, on the western coast of which the dwarf palm grows abundantly. The real truth, however, is that nothing certain is known as to the van Eycks before 1422. Diligent research will certainly lead to further discoveries; some new facts of importance I hope to publish in a future number of this magazine.

In the last portion of his paper (pp. 31–37) Mr. Marks, taking his assumptions and theories as a basis, and utterly ignoring the rules and customs of the painter's craft, puts forward as facts a number of statements, some of which are erroneous, the others open to doubt.

W. H. J. W.

INTERNATIONALE BIBLIOGRAPHIE DER KUNSTWISSENSCHAFT, HERAUSGEGEBEN VON A. L. JELLINEK. Erster Jahrgang (April 1902–Juli 1903). Berlin (B. Behr's Verlag), 15 M. pro Jahr.

Any real attempt to chronicle and index modern art literature deserves the careful consideration of those interested in the subject. To say nothing of the books and monographs published yearly in every country, the results of modern connoisseurship and research lying scattered in periodicals and reviews grow every day vaster, and it becomes more impossible for the art historian or the specialist in even one department to know of them unaided. It is true that a great deal of art literature, especially that in magazine form, is of merely ephemeral value; indeed, we think that any extensive acquaintance with the present output will result in the conviction that only one other branch of literature—fiction—offers so large a proportion of the valueless;

meanwhile a record and a guide is becoming indispensable.

The first year (in four parts) of Herr Jellinek's bibliography contains 5,500 titles of books and articles in every European language ; these are classified in eight sections, including Art Philosophy, Art History and Biography, Architecture, Sculpture, Painting, the Graphic Arts, and Art Industry. The difficulty of classing works upon the same subject, but of different scope, is met by sub-dividing most of the above into the sections : General, Periods and Countries, Single Towns and Individual Artists. Copious references from one section to another, with author- and subject-indexes, render actual difficulty in reference easily surmountable, though the fact that each part of the bibliography is complete in itself, will render search less easy than would have been the case with an annual volume. Some details of Herr Jellinek's classification, however, appear to us less commendable, and are, in fact, calculated to cause the inquirer in certain branches considerable loss of time. In a work of this magnitude, surely the literature of Mosaics should have been classed separately. Topographical bias has also been followed to illogical lengths. Thus, in the section 'Kunstgeschichte (Einzelne Städte) : Florenz,' we find entered, besides general works, Dr. Bode's 'Florentiner Bildhauer der Renaissance,' and Wills's 'Florentine Heraldry,' which should have figured in the Sculpture and Heraldry sections respectively, with references from Florence. There can be no excuse, either, for such unscientific grouping as Glass and Ceramics ; Ironwork, Arms, Clocks and Bronzes ; Ivories and Enamels ; and the first section : 'Bibliographie, Lexika, Neue Zeitschriften.' The bibliography is well printed, though perhaps not in the form most pleasing in this country. We have noted only one error of detail. M. Gerspach's article, 'Les *Arti* de Florence,' in the *Revue le l'Art Chrétien* is attributed (p. 139) to Mr. Weale. A. V. DE P.

ALBRECHT DÜRER. By L. Jessie Allen. Little Books on Art. Methuen, 1903. Albrecht Dürer

This book is a specimen of a kind of compilation with which in England we are only too familiar. It gives an outline of Dürer's life, a fair account of the majority of his chief works, and some inevitable gossip about Pirkheimer, Agnes Dürer, the towers of Nuremberg, and Hans Sachs. There is nothing fresh in it, no research or original criticism ; no sign, even, that the writer was keenly interested in her subject. The book is disfigured, moreover, by numerous inaccuracies. The date of Dürer's birth is incorrectly given ; he was not born on Friday in Holy week, but on Rogation Tuesday, 'Erichtag in der Kreuzwochen' (May 21), 1471. Other mistranslations from the German abound. Dürer is made to say that his mother 'had not ailed anything' since her husband's death till 1513, exactly the opposite of what he recorded. The engraving of St. Antony is called 'St. Antoninus.' There is an extraordinary confusion between Diana and Daphne. A drawing of 1514, reproduced in the book, is said on the page opposite the reproduction to be undated, and so forth. The illustrations, in collotype, are necessarily small ; some of them are clear, notwithstanding, but the pictures do not come out well. C. D.

RUSKIN ON PICTURES. A collection of criticisms by John Ruskin not heretofore reprinted, and now re-edited and rearranged. 2 vols. London. George Allen, 1903.

The first of these volumes is devoted to the drawings and paintings of Turner in the National gallery and in Mr. Ruskin's collection. It is enough to say that this part of the book is indispensable to every student of Turner's art. By reading Ruskin's notes in a collected form his attitude towards the art of his favourite landscape painter appears far more reasonable than it does if we judge him only by the overstatements and contradictions scattered through his other published works.

The second volume contains a reprint of Mr. Ruskin's notes on certain exhibitions of the Academy (1855–1859 and 1875), and on a collection of works by Prout and William Hunt exhibited in 1879. The volume does not contain much to attract the casual reader, for most of the pictures criticized are entirely forgotten. After the lapse of half a century Mr. Ruskin's praise of what is now recognized as worse than mediocrity appears unduly lavish, so that it is hard to understand why the notes should have been met with so much hostility, both in the Academy and outside. Ruskin's unstinted tributes to Prout and Hunt are often quoted to his disadvantage ; the introduction to his catalogue of their works proves, however, that he recognized their limitations quite clearly. Altogether these two volumes show more charity and common sense than Ruskin as a critic is usually given credit for. C. J. H.

PERIODICALS

Gazette des Beaux-Arts. September.—*Portraits présumés de Saint Louis et de sa famille. By S. Reinach.* An interesting paper on eight remarkably fine sculptured heads, six of men and two of women, in the chapel royal of Saint-Germain en Laye, dating from the first half of the thirteenth century, in which good reasons are shown for believing these to represent St. Louis, his queen, Margaret of Provence, and his five brothers and sister.[1] *Nouvelles recherches sur Bernardin Luini. By P. Gauthier* and *G. Frizzoni.*—An account of the result of recent research relating to Luini and his paintings of the Passion in the church of Our Lady of the Angels at Lugano. According to a notarial document, dated July 1, 1532, he was already dead, and a sum of £100 due to him for those paintings was paid to his son. Other documents speak of him as still living in 1546–47. Dr. Frizzoni describes fourteen medallion portraits by him, now in the municipal museum at Milan. *J. L. David et le Théâtre pendant le séjour à Bruxelles, by J. Guiffrey,* contains little of interest. *M. Stryienski* concludes his paper on *Le Salon de* 1761, and *M. Herz* his on *Le Musée national de Caire* with notes on the principal articles in wood, ivory, and leather, and on the textiles there preserved. *Les Charmettes et les portraits de Mme. de Warens, by L. Tider-Toutant,* who describes the picturesque dwelling of this friend and benefactress of J. J. Rousseau, now a museum of souvenirs of those two precursors of the Revolution, and notices portraits of the lady by Largillière and others. The prince of Essling finishes his notice of *Le Premier Livre Xylographique Italien,* and *M. W. Ritter* contributes a severe criticism of modern Bavarian paintings entitled *Les Salons de Munich.*

October.—*Les récentes acquisitions du département de la Peinture au Louvre* (1900–1903). *By M. H. de Chennevières.*—Two of these are considered by the writer to belong to the early French school. The first represents a lady in a very picturesque costume seated in front of a trellis, to which are trained peach or plum trees ; in the landscape beyond this screen are seen a castle and a church. This lady, who is turning over the leaves of an illuminated manuscript held in her left hand, is said to represent the donor of a French-Flemish altarpiece, which appears doubtful, as in that case she would certainly be represented kneeling ; moreover, as far as one can judge from the reproduction, the picture has a very modern appearance. The second work is the Invention of the true Cross, noticed already in this magazine (vol. II, 163 and III, 114). The other purchases include a Nymph and Cupids by Prud'hon, two portraits by L. David, and another by Gericault. A portrait group of two sisters by Rouget, a gift from the children of the late M. Félix Ravaisson-Mollien, was added in 1902 to the gallery, which has since received the five pictures bequeathed to it in 1885 by M. Maurice Cottier ; two by Delacroix : Hamlet and Horatio in the cemetery, and a tigress with a cub at play ; two by Descamps : the defeat of the Cimbrians, and a landscape—the walls of Rome ; and a portrait of a woman by Verspronck. Another bequest by M. Marjolin consisted of three portraits : Mlle. Fauveau, the devoted and heroic companion of the duchess of Berry during the insurrection of 1832, the academician Villemain, and the unfortunate Abbé Lamennais. *Ary Renan. By A. Michel.*—A sketch of this short-lived poet, painter, and etcher. *Portraits funéraires d'Égypte. By Maurice Pernot.*—An interesting paper on the collection formed by Th. Graf in the Fayoum ; these portraits, most of which are painted on wood, but two at least on canvas, are remarkable not only for their lifelike and individual character, but also for the evident care bestowed on details ; they date from the second and third centuries of our era. *Un nouveau portrait de Dante, by J. De Jongh,* gives a description of a newly-discovered portrait of the great Florentine. This number also contains the conclusion of the article on *Levitski by M. D. Roche,* and the continuation of *La Sculpture Belge et les influences Françaises by R. Koechlin.*

November.—*La statue de Voltaire par Pigalle. By count d'Haussonville,* who gives the history of the hideous nude life-size statue of the notorious deist, subscribed for in his lifetime by his admirers, now stowed away behind an umbrella stand in the library of the Institute at Paris. M. S. Reinach in a third article completes his description of the Saint Petersburg *Grandes Chroniques de Saint Denys,* the miniatures of which he attributes to Simon Marmion on very slender grounds, for up to the present time not a single authenticated work of this celebrated miniaturist has been discovered. In *Notes sur James Whistler,* M. P. Forthuny gives an

[1] These are more fully illustrated in the *Revue Archéologique* 4 S, II., 261–280. Paris, 1903.

account of that clever and eccentric genius's connexion with the École Carmen at Paris. M. R. Koechlin concludes his very interesting study of Netherlandish sculpture in the thirteenth and fourteenth centuries. His conclusions are, however, not convincing. The sculptors of French Flanders and Hainault were, until the end of the fourteenth century, almost entirely under French influence. Those who settled in Dijon were, like the van Eycks and all the great masters of the Netherlandish school, Brabanters and Limburgers. *Les Procédés sur verres. By M. G. Hediard.*—An account of the various processes for producing photographic impressions from drawings executed with a point on glass coated with collodion, oil paint, or printer's ink, a process first put into practice by a group of artists at Arras, in 1853; this paper is illustrated by specimens by Corot, Daubigny, P. Huet, and Dutilleux. *Artistes contemporains. Robert Mols, P. J. C. Gabriel. By M. G. Riat.*—Many Belgian and more Dutch artists of the present day, instead of adhering to national traditions, turn to France for instruction and inspiration. Mols, a native of Antwerp, dissatisfied with the teaching of Wappers and De Keyser, went to Fontainebleau and studied under Millet; he afterwards settled in Paris. His landscapes were not a success, but after 1872 the native taste of his early years revived and he devoted himself to painting sea-pieces; these were often too much in the style of Backhuysen; his best works are harbour and coast scenes.

This number contains etchings after a full-length portrait by Whistler, and Struys's *La Célèbre Dentellière de Malines.*

W. H. J. W.

FRAGONARD'S PORTRAIT OF DIDEROT—A CORRECTION

We much regret that, by an oversight, the portrait of Diderot by Fragonard, which was reproduced in the last number of this magazine (Vol. III, page 291) was there stated to be in the Louvre. In fact, this picture is in the possession of M. Léopold Goldschmidt, the well-known Parisian amateur, who also owns (as was correctly stated last month) La Fête de St. Cloud, reproduced on page 287 of the same number. The pictures were, by M. Goldschmidt's kind permission, specially photographed for reproduction in this magazine.

RECENT ART PUBLICATIONS*

ART HISTORY

VENTURI (A.). Storia dell'arte italiana, III. L'Arte Romanica. (10 × 7) Milano (Hoepli), 30 lire. [900 illustrations.]

WÖLFFLIN (A.). The art of the Italian Renaissance: a handbook for students and travellers. From the German. . . with a prefatory note by Sir Walter Armstrong. (9 × 6) London (Heinemann), 10s. 6d. net. [Illustrated.]

LANGE (J.). Die menschliche Gestalt in der Geschichte der Kunst von der zweiten Blütezeit der griechischen Kunst bis zum XIX. Jahrhundert. Herausgegeben von P. Köbke. (12 × 8) Strassburg (Heitz), 30 m. [Illustrated.]

MEYNELL (A.). Children of the Old Masters (Italian School). (12 × 10) London (Duckworth), 2 gns. net. [Plates.]

KIRCHNER (J.). Die Darstellung des ersten Menschenpaares in der bildenden Kunst von der ältesten Zeit bis auf unsere Tage. (10 × 6) Stuttgart (Enke), 10 m. 60. [106 illustrations.]

FRANCHI VERNEY DELLA VALETTA (Count). L'Académie de France à Rome, 1666-1903. (10 × 6) Paris (Fischbacher), 5 fr.

STAMMLER (J.). Die Pflege der Kunst im Kanton Aargau, mit besonderer Berücksichtigung der ältern Zeit. (10 × 6) Aarau (Sauerländer), 9 m. 60.

HOLME (C.). Representative Art of our Time, with original etchings and lithographs and reproductions of oil and water-colour paintings, pastels, etc. (17 × 12) London (The Studio), 31s. 6d. net.

SCHMIDT (K. E.). Französische Skulptur und Architektur des 19. Jahrhunderts. (11 × 7) Leipzig (Seemann). Geschichte der modernen Kunst, IV. [100 illustrations.]

MIGEON (G.). Exposition des Arts Musulmans au Musée des Arts Décoratifs. (16 × 12) Paris (Lévy), 100 fr. [100 plates; edition of 200 copies only.]

ANTIQUITIES

BUDGE (E. A. W.). The gods of the Egyptians, or, studies in Egyptian Mythology. 2 vols. (10 × 7) London (Methuen). [Illustrated.]

BALLU (A.), and CAGNAT (R.). Musées et collections archéologiques de l'Algérie et de la Tunisie: Musée de Timgad. (15 × 11) Paris (Leroux), 12 fr. [14 plates.]

BRINKLEY (Capt. F.). Japan and China. Vols. I-VI: Japan, its history, arts, and literature. (9 × 6) London (Jack), 14s. or 42s. net per vol.

To be completed in 12 vols., with over 100 illustrations.

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WINDLE (B. C. A.). Chester, a historical and topographical account of the city. (8 × 5) London (Methuen), 3s 6d. net. [58 illustrations.]

BESANT (Sir W.). London in the time of the Stuarts. (11 × 9) London (A. & C. Black), 30s. net. [Illustrated.]

KNIGHT (F. A.). The sea-board of Mendip: an account of the history, archæology, etc. of Weston-super-Mare, Kewstoke, etc. (8 × 5) London (Dent). [42 illustrations.]

BESANT (Sir W.), and MITTON (G. E.). Westminster. With a chapter on the Abbey by Mrs. A. Murray Smith. London (A. & C. Black).

'The Fascination of London' series; 1 illus. and plan.

HACH (O.). Kunstgeschichtliche Wanderungen durch Berlin. (9 × 6) Berlin (Prausnitz), 3 m.

RICCI (C.). La repubblica di San Marino. (11 × 8) Bergamo (Istituto d'Arti Grafiche), 3. 50 lire.

C. Ricci's 'Italia artistica.' 94 illustrations.

LIPPARINI (G.). Urbino. (11 × 8) Bergamo (Istituto d'Arti Grafiche), 3. 50 lire. 'Italia artistica.' 115 illustrations.

OKEY (T.). Venice and its story. Illustrated by N. Erichsen, W. K. Hinchcliff and O. F. M. Ward. (9 × 7) London (Dent), 21s. net.

HAY (Hon J.). Castilian Days. Illustrated by J. Pennell. (8 × 6) London (Heinemann), 10s. net.

GALLICHAN (W. M.). The Story of Seville. With three chapters on the artists of Seville by C. G. Hartley. Illustrated by E. Hartley. (7 × 4) London (Dent), 4s. 6d. net.

'Mediæval Towns' series. Illustrated.

ROTH (H. L.). Great Benin, its customs, art and horrors. (10 × 7) Halifax (King). [Illustrated.]

* Sizes (height × width) in inches.

GREVE (H. E.). De bronnen van Carel van Mander voor 'Het Leven der Doorluchtighe Nederlandtsche en Hoogduytsche Schilders.' (10 × 7) 's-Gravenhage (Nijhoff).
Part II. of Hofstede de Groot's 'Quellenstudien zur Holländischen Kunstgeschichte.'

SOUBIES (A.). Les Membres de l'Académie des Beaux-Arts depuis la fondation de l'Institut. I, 1795–1816. (10 × 7) Paris (Flammarion), 6 fr.

ANDERLONI (E.). Opere e vita di Pietro Anderloni. (10 × 7) Milano (Modiano).
A volume of 130 pp., the text of the engraver's biography is in parallel columns, Italian, French, German and English. With 15 plates.

BRINTON (S.). Bartolozzi and his Pupils in England. With an abridged list of his more important prints in Line and Stipple. (7 × 5) London (Siegle), 1s. 6d. or 2s. 6d. net. [Illustrated.]

ERSKINE (Mrs. S.). Lady Diana Beauclerk, her life and work (14 × 10) London (Unwin), 2 gns. net

FREY (A.). Arnold Böcklin. Stuttgart (Cotta), 4 m. 50.

CARTWRIGHT (J., Mrs. ADY). Sandro Botticelli. (6 × 4) London (Duckworth), 2s. net. 'Popular Library of Art.' [37 illus.]

DODGSON (C.). Jörg Breu als Illustrator der Ratdoltschen Offizin. Nachtrag. (Jahrbuch der kgl. preuss. Kunstsammlungen XXIV, iv Heft.)

WINDSOR (Lord). John Constable, R.A. (7 × 5) London (W. Scott Pubg. Co.), 3s. 6d. net. 'Makers of British Art.' [21 plates.]

BRUCK (R.). Der Illuminist Jakob Elsner. (Jahrbuch der kgl. preuss. Kunstsammlungen, XXIV, iv Heft.)

MARKS (A.). Hubert and John van Eyck: the question of their collaboration considered. (9 × 6) London (Adlard, reprinted from R. Society of Literature's Transactions).

GRAHAM (J. C.). The problem of Fiorenzo di Lorenzo of Perugia, a critical and historical study. (11 × 8) Perugia (Terese), Rome (Loescher). [25 full page illustrations. Edition of 300 copies only.]

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LOGA (V. von). Francisco de Goya. (11 × 8) Berlin (Grote), 24 m. [86 plates,]

HORSLEY (J. C.). Recollections of a Royal Academician. Edited by Mrs. E. Helps. (9 × 6) London (Murray), 12s. net.

HEDOU (J.). J.-J.-A. Le Veau, sa vie et son œuvre. (1729–1786). (10 × 7) Paris (Charavay), 25 fr. [7 plates.]

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VALENTINER (W. R.). Der Hausbuchmeister in Heidelberg, (Jahrbuch der klg. preuss. Kunstsammlungen, XXIV, iv Heft.)

GOODWIN (G.). British Mezzotinters: James McArdel. (10 × 7) London (Bullen), 21s. net. 'British Mezzotinters,' edited by A. Whitman. [6 photo-engr.]

TOMSON (A.). Jean-François Millet and the Barbizon School (9 × 6) London (Beil), 10s. 6d. net. [Illustrated.]

MARCEL (H.). J.-F. Millet, biographie critique. (9 × 6) Paris (Laurens). [Illustrated.]

WEBBER (B.). James Orrock, R.I., painter, connoisseur, collector. 2 vols. (13 × 10) London (Chatto & Windus), 10 gns. [177 plates.]

FABRICZY (C. von). Pagno di Lapo Portigiani. (Jahrbuch der klg. preuss. Kunstsammlungen, XXIV, Beiheft.)

ROOSES (M.). Rubens, sa vie et ses œuvres, . . . traduit du néerlandais par L. van Keymeulen. (13 × 10) Paris (Flammarion), 100 fr. [Illustrated.]

COLLINGWOOD (W.G.). Ruskin Relics. With fifty illustrations by J. Ruskin and others. (11 × 7) London (Isbister), 10s. 6d.

DAUN (B.). Veit Stoss und seine Schule in Deutschland, Polen und Ungarn. (10 × 6) Leipzig (Hiersemann), 10 m. [89 illlus.]

ORBAAN (J. A. F.). Stradanus te Florence, 1553–1605. (10 × 6) Rotterdam (Nijgh & van Ditmar).

The Studio special Winter Number. The genius of J. M. W. TURNER, R.A. Edited by C. Holme. [Text by R. de la Sizeranne, W. Shaw Sparrow and C. F. Bell.] (12 × 9) London (Studio Offices), 5s. net.

WAY (T. R.), and DENNIS (G. R.). The Art of James McNeill Whistler, an appreciation. (9 × 7) London (Bell), 10s. 6d. net. [54 plates.]

TODHUNTER (J.). George Wilson. 12 pp. (8 × 5) London (J. Baillie, 1 Princes Terrace, Hereford Rd., W.). 1s. [1 illustration.]

SCHUBRING (P.). Urbano da Cortona: ein Beitrag zur Kenntnis der Schule Donatellos, und der Sieneser Plastik im Quattrocento, nebst einem Anhang, Andrea Guardi. (12 × 8) Strassburg (Heitz & Mündel), 6 m.
"Zur Kunstgeschichte des Auslandes,' Heft XV. 30 illus.

ARCHITECTURE

SPELTZ (A.). Die Proportionen in der Architektur, 1. Die Säulenformen der ägyptischen, griechischen und römischen Baukunst. (12 × 9) Berlin (Hessling), 4 m. [Illustrated.]

NOACK (F.). Homerische Paläste: eine Studie zu den Denkmälern und zum Epos. (10 × 7) Leipzig (Teubner), 2 m. 80. [2 plates and 14 text illustrations.]

ERRARD (C.), and GAYET (A.). L'Art Byzantin d'après les monuments de l'Italie, de l'Istrie et de la Dalmatie, II. Parenzo (18 × 13) Paris (Soc. française d'Éditions d'Art), 140 fr. [34 plates, some in colour.]

RATHGENS (H.). S. Donato zu Murano und ähnliche Venezianische Bauten. (12 × 8) Berlin (Wasmuth). 8 m.
Part 3 of 'Beiträge zur Bauwissenschaft,' edited by C. Gurlitt. 102 illustrations, including 2 in colour.

SCHWARTZENBERGER (A.). Der Dom zu Speyer, das Münster der fränkischen Kaiser. 2 vols. (9 × 7) Neustadt a.d. Haardt (Witter). [2 plates.]

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'Studien zur deutschen Kunstgeschichte,' 47. 12 plates.

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DÖRING (O.). Alte Fachwerkbauten der Provinz Sachsen. (14 × 11) Magdeburg (Baensch). [99 plates.]

KEMPF (R.). Dorfwanderungen. Die interessantsten Bauernhaus-Typen Suddeutschlands. (7 × 9) Frankfurt a. M. (Keller). [100 plates.]

WOLFF (F.). Handbuch der staatlichen Denkmal-pflege in Elsass-Lothringen. (9 × 6) Strassburg (Trübner), 4 m.

BELTRAMI (L.). Bramante e la ponticella di Lodovico il Moro nel castello di Milano. (13 × 9) Milano (U. Alegretti printed). [40 pp., illustrated.]

BAXTER (S.). Spanish-Colonial Architecture in Mexico. 10 vols. London (Jack), £21.

CERAMIC ART

WALLIS (H.). Oak-leaf Jars: a fifteenth century Italian ware showing Moresco influence, with illustrations (83) by the author. (9 × 7) London (Quaritch), 20s. net.

SOLON (M. L.). A history and description of the old French faience, with an account of the revival of faience painting in France. Preface by W. Burton. (10 × 6) London (Cassell), 30s. net. [Plates, some chromo.]

HODGSON (Mrs. W.). How to identify old China. (9 × 5) London (Bell), 5s. net. [40 plates, and facsimile-marks.]

MISCELLANEOUS

POLLOCK (Sir M., Bart.). Light and Water: a study of reflexion and colour in river, lake and sea. (9 × 6) London (Bell), 10s. 6d. net. [Illustrated.]

MOORE (N. H.). The Old Furniture Book. (8 × 5) New York (Stokes Co.). [112 illustrations.]

HARVEY (W.). Scottish Chapbook Literature. (9 × 7) Paisley (Gardner), 3s. 6d. net. [17 illustraticns.]

SALE CATALOGUES

CATALOGO della collezione C^te Baldi di Castelnovo. Quadri antichi, ecc. Vendita in Milano, 16–20 Novembre, 1903. (12 × 8) Milano (A Genolini). [12 plates.]

CATALOGUE de Peintures provenant du cabinet de feu Félix Ravaisson-Mollien, conservateur . . . au Louvre, dont la vente aura lieu le 23 novembre 1903. (11 × 8) Paris, 1903. [Illustrated.]

KATALOG der Kunst-Sammlung des Herrn K. Thewalt in Köln. Versteigerung zu Köln, 4–14 November 1903. (17 × 13). Köln (Lempertz). [31 plates].

(The remainder of this list is held over owing to pressure on our space.)

THE BURLINGTON GAZETTE

BEING THE SUPPLEMENT TO
THE BURLINGTON MAGAZINE FOR CONNOISSEURS
FOR FEBRUARY 1904

PICTURE SALES

THE old year ended very tamely as regards sales of pictures, and the reopening of the principal auction rooms after the holidays was delayed too late to allow of any business transacted in the new year being recorded this month.

On December 19 at Christie's the stock of a Manchester dealer, the late Mr. J. J. Wroe, was disposed of in a dull and very uninteresting sale; of the hundred and fifty-four lots included in the catalogue, only very few would appeal to the connoisseur; the large majority of the pictures were of the furnishing order and of no artistic value, and prices accordingly ruled low. Among the first numbers of the sale were two chalk drawings by that very sincere artist, clever draughtsman, and exceptional colourist, Ford Madox Brown, precursor of the praeraphaelite brotherhood, who is not now appreciated at his true merit. The more pleasing of the two drawings was that of a lady with a cat, treated in a decorative style and showing sound appreciation of line beauty; it was cheap at 8 gns. The second drawing was a study of a girl's head dated 1879; for this half-a-guinea was an absurd price.

Surprisingly low also was the price paid for a genuine work by Millais, a portrait of Mrs. Rodeney with her hair hanging in ringlets round her face; she wears a white dress and holds a bunch of flowers. Judging from the fashion of her dress, this lady cannot have sat to Millais much after the middle of last century; it is therefore an early work of the painter, who was born in 1829, and if it bears the impress of all the ungraceful stiffness of its period, it already shows considerable technical ability; it was sold for 15 gns. A small head of a lady painted more than forty years ago by Alma Tadema fetched only 12½ gns.; a fine airy landscape, The Way Across the Moor, by E. M. Wimperis, in whose work it is easy to trace the influence of both Constable and David Cox, was sold for 56 gns.; and a solid and vigorous piece of painting, Manning the Capstan, by Frank Brangwyn, fetched 48 gns. The Monarch of the Herd, by T. S. Cooper, 1883, a characteristic group of well-washed cattle, painstaking and uninspired, was knocked down at 58 gns.

This sale, though of little apparent interest, is instructive; each lot was offered without reserve, and the small prices attained in many cases show conclusively the diminished demand for anything not of the highest order. This has been evident for some time, but it has been particularly emphasized during the first months of the season 1903–4. This is, of course, partly due to the general depression of every branch of trade, and to the tightness of money at the present moment. But there are many other causes both direct and indirect, among which not the least is the inflated value of a certain class of paintings. Portraits, for instance, of the English school of the eighteenth century provided they be the work of one of five or six men, now fetch sums which place them beyond the reach of any but the most wealthy; the result is that the impression has gained ground outside the small minority possessed of personal artistic knowledge, that a picture worth having can only be acquired by the expenditure of thousands of pounds. Hence the craze for eighteenth-century engravings and the largely increased demand for cheap reproductions by processes good, bad or indifferent. To these many buyers have devoted money which otherwise would have been invested in pictures; and consequently works of considerable merit are often allowed to go by unappreciated, while the limited supply of those which are fashionable at the moment is eagerly bought up at fancy prices.

What is true of the English school is so no less of the Dutch and the Italian. The names of only a few artists are familiar to the majority of collectors; and to these artists innumerable works, bearing a greater or less resemblance to their own productions, are falsely attributed, consciously or otherwise. Thus at Christie's on November 28 there appeared a very excellent portrait of a girl which was labelled Rembrandt, and which certainly belonged to the Rembrandt school; but it is equally certain that the master's hand had no part in its production, and its most probable author appears to be Nicholas Maes. A parallel case is that of another and still finer Nicholas Maes also attributed to Rembrandt, which has been lent to the present exhibition of old masters at Burlington House by the marquess of Northampton. Instances could be multiplied of artists who have thus been deprived of the authorship of some of their best productions through what may be termed the worship of the label.

Another and equally unsatisfactory result arising from the same cause, is the unjustifiable price often obtained for a picture which, though correctly ascribed to a well-known master, is yet but an inferior example of his art. Of this we had an instance on November 28, when 1,300 gns. was given for a Terburg. This small picture of a young lady seen in profile, seated at a table reading a letter, is described at length in Smith's *Catalogue raisonné* (no. 47). It contains some excellent passages and delicately painted detail, which make its attribution to Terburg very plausible. On the other hand it is evident, from certain weaknesses and from the absence of the brilliant sparkle characteristic of Terburg at his best, that he could not have painted it in the full maturity of his talent, and it can therefore only be accepted as an early work, and one of comparatively poor quality. The amount for which it was sold must be explained by the fact that Terburg's works are rare and much in demand; there was no justification for it in the intrinsic merit of this particular picture. This, however, has proved one of the few cases this season in which the price fetched can be looked upon as excessive; another instance, possibly, was the portrait of a lady by Nattier sold on the same day for 3,100 gns. Prices have not been high as a rule, and several pictures could be cited which fetched considerably less than might have been expected. Among others the portrait of Lady Coote by Hoppner (November 28) was cheap for 520 gns., considering the value to which this artist's works have risen of late years; this is a picture of a pretty woman, and though the varnish was much cracked and discoloured the painting itself did not appear to have suffered any material damage. M. R.

PRINT SALES

THE print sales of the autumn season at Christie's came to an end on December 22 with the dispersal of a miscellaneous assemblage in mezzotint and stipple. The quality of most of the examples of the classes at present favoured by collectors was poor, but outside these there were some very fine prints. For instance the beautiful pair, the Fruit and Flower pieces after van Huysum by Richard Earlom were represented by etched letter proofs and were cheap at £29 8s.; and a proof of Raphael Morgen's Last Supper after Leonardo da Vinci, which was sold for £19 19s., would doubtless have fetched more had it been a more evenly-printed impression.

There were a few good examples of coloured prints: Constancy and Variety, after George Morland by W. Ward, were knocked down for £46 4s., and The Sportsman's Return by the same masters, £19 19s. A very nice print of Harriot and Sophia, by W. Say, printed in colours, and another, sold well for £21. The Milkmaid and Cowherd, by J. R. Smith after George Morland, an open letter proof, was a good print and good value at £28 7s. A very charming pair after A. Buck by Roberts and Stadler, printed in colours—Give me a Kiss and its companion—produced £15 4s. 6d. But it would be difficult to find a worse set of The Story of Letitia, after George Morland by J. R. Smith, than that which fetched £5 5s. True, it is but a small sum, working out at less than a guinea a print, but we are astonished that even in these days specimens of such quality should have any value at all.

Nor were many of the other coloured prints very much better. Amongst them The Deserter Taking Leave of His Wife and The Deserter Pardoned, also after Morland by Keating, sold for £13 13s., and Breaking the Ice and The Horse Feeder, after the same master by J. R. Smith, £11 os. 6d. In the first-named of the latter pair a little improvement in impression was apparent. A little earlier had been offered rather a good pair of The Minuet à l'Anglaise and The Minuet à la Française, after A. Buck by Roberts and Stadler. Unfortunately they had their margins cut, otherwise they would have produced more than the £10 10s. for which they were sold. But when we find a good copy of Bartolozzi's print in colours of The Woodman after Barker producing only £2 2s., we have another illustration of the whimsical nature of modern collecting.

There were a large number of engravings included which are seldom seen in the auction room, and several good examples went rather cheap. The Hon. Miss Bingham, after Reynolds by Bartolozzi, and Lady Beauchamp, also after Reynolds by W. Nutter, only fetched £7 7s., a small price even considering that the latter had been cut. A fine impression printed in colours of a lady, after David by J. Godby, sold for £6 6s., and two prints of Lady Hamilton as Sensibility, after Romney by Richard Earlom, fetched £7 in colours and £1 18s. in black, but the coloured print was very much injured by rubbing.

Some very curious fluctuations were noticeable. For instance, a poor pair—The Romance, after Peters, and The Dream, after Westall by J. R. Smith, in colours, sold for £12 12s., whilst the next lot, a first state of Mrs. Jordan as The Romp, after Romney by J. Ogborne, only produced £7 7s.; and the price of the latter must be compared with that paid for The Choice, by W. Ward after his own design, £165 6s. Certainly the latter is rather a scarce print to find in such condition as was here presented, for it had the whole of the original margin; but with its sentimental prettiness and weak drawing it can hardly be called an attractive work. The interesting series after Rowlandson were generally of good impression and in desirable condition, and certainly embraced most of the subjects which are popular with present-day collectors. There were no specimens of the caricatures, as devoid of wit

as they are coarse, which form the bulk of his life's work and preclude many from collecting his productions. A Sudden Squall in Hyde Park and A Field Day in Hyde Park, by T. Malton, together sold for £10 10s., and a very good set of four, Single, Married, Prudish and Modish, £8. A pair by S. Alken of The Art of Scaling and Benevolence produced £6 16s. 6d., and the set of four by the same artist, of Side Box Sketches, £8 18s. 6d. Still, there were many cheap lots. For instance, Tea on Shore and The Prospect Before Us only fetched 25s. together; and the set of twelve of The Comforts of Bath, £3 10s. Lately the market in Rowlandson has been very unsteady and only approximate values could be affixed to his works. It would seem that collectors have hardly made up their minds whether he was a great artist. There is no doubt there are fewer collectors both of Rowlandson and Cruikshank than there were ten years ago, and it would appear that as the older collectors die off, fresh recruits are not enlisted from the younger generation. Of the modern prints a remarque proof of Debaine's very unsuccessful transcription of Rembrandt's Mill after that master sold for £8 18s. 6d.

But the best things in the sale were to be found amongst the mezzotints. After the old masters there were some good prints, but as is usual nowadays they produced small prices. A proof before letters of The Musician, after Amoroso by J. G. Haid, and a poor impression of The Musical Boy, after Franz Hals, sold for £2 15s.; but a first state of Helena Forman, after Rubens by W. Pether, called forth more competition and reached £6 16s. 6d.

The Englishmen of the eighteenth century held the field, although several examples went somewhat cheap. The Miss Peel, after Lawrence by Cousins, was a very good impression in capital condition and one of the most reasonable engravings in the sale at £15 4s. 6d. A first published state of the Antrobus children, after Lawrence, certainly one of the most successful mezzotints by George Clint, sold for £14 3s. 6d., and if the present rate of progression in value is maintained should show a substantial profit in the near future. The good transcription of A Contemplative Youth, by C. Hodges after Reynolds, sold for £2 10s., and a first state of Madame Zamperini, by J. Finlayson after Hone, £5 5s. A curious difference in price was observable between the £18 18s. paid for Mrs. Billington as St. Cecilia, after Reynolds by J. Ward, and £3 for Mrs. Sheridan as the same saint, by W. Dickinson after Reynolds.

Some notable portraits of male celebrities of the period sold fairly well. A first published state of David Garrick, after Reynolds by T. Watson, realized £11 0s. 6d.; an ordinary impression of the same, with full margin, £8 8s.; a proof of Edmund Burke, also after Reynolds by J. Hardy, £6 6s.; Abbot the painter, after himself by Valentine Green, second state, was knocked down at £8 18s. 6d.; and a first state of the latter engraver, by himself after Abbot, fetched the same price. Of the prints after Hoppner, which have been so much in vogue of late, the best was a proof before letters, with full margin, of Lady St. Asaph, by C. Wilkin, which was about its value at £22 1s.; but nearly as attractive was a proof before letters, also with wide margin, of The Countess of Euston, by the same engraver, £15 15s. A very good pair, Mr. and Mrs. Hibbert, by J. Ward, proofs, sold for only £17 17s.; unfortunately for the price the lady was well advanced in years. In our opinion, however, the finest of the mezzotints met with a comparatively cool reception; this was The Countess of Southampton, by J. McArdell after Vandyke. Surely the illogical attitude of the present-day collector towards the finest examples of the mezzotint art which have been produced in this country could not be better illustrated than in this instance. Here we have a portrait of a young and handsome woman, a brilliant impression in perfect condition, by one of the greatest masters; but because it happens to be after Vandyke, and not one of the eighteenth-century masters, the bidding stops at £3. A fine impression of Madame d'Avenant, one of Lady Torrington and one of The Duchess of Grafton, after Kneller by J. Smith, together fetched 3s. more. Compare these prices with the £9 9s. given for the wretched transcription by G. Dupont of Gainsborough's Henry Seymour Conway. We doubt whether many poorer examples of mezzotint engraving exist than this plate; as a translation of Gainsborough it is almost unrecognizable.

A few mezzotints after Constable by David Lucas were sold, but the quality left much to be desired. A Glebe Farm, The Mill Stream, The River Stour, and three others sold for £4 15s., and small as this sum seems it was too much. The next lot appeared equally expensive, for £7 7s. was given for ten plates, including Yarmouth, Stoke-by-Neyland, Hadleigh Castle, and a sea beach.

BOOK SALES

THE opening book sale of 1904, held by Messrs. Hodgson on January 6–8, contained the first edition of a work which in good original state is of extraordinary scarcity: 'Tales of my Landlord, collected and arranged by Jedediah Cleishbotham, Schoolmaster and Parish Clerk of Gandercleuch,' one of the pen-names, of course, adopted by Sir Walter Scott; a second being 'Malachi Malagrowther.' This first series of the 'Tales,' 4 vols., containing 'The Black Dwarf' and 'Old Mortality,' was issued in 1816, and in pristine condition is as rare, if not rarer, than the 'Waverley' of two years earlier. The copy offered at Hodgson's is a good

one, clean and perfect throughout, the labels practically intact, but, owing to wear, the original grey boards have had in several instances to be sewed to the backs. The entirely uncut measurements are $7\frac{5}{8}$ by $4\frac{5}{8}$ inches. On the titles of Vols. III and IV is the name 'Miss Edmondstones,' elsewhere the address 'No. 23 George Street'; pp. 41–2, Vol. II, are misplaced. A pencil mark seems to indicate that the four volumes had before changed hands at the published price of 28s. Mr. Quaritch was the buyer on January 7 at £101, more than thrice as much as the work had before fetched at auction in London, although last year, in Scotland, a copy catalogued as a first edition was knocked down at £80, but thereafter discrepancies were discovered and the sale did not hold good. At Hodgson's, in 1903, an uncut copy, lacking the dedication leaf and a small piece out of a page in Vol. I, fetched £30 10s.; the owner would have taken £2 for it. In 1899 Sotheby's sold for £28 10s. an example in good original state, with the labels, and for £25 the Scott-Huxley copy, having the signature of Thomas Scott on the title.

The rapid rise in the money value of the 'Tales,' first series, original state, is due in no small part to the desire of collectors to complete sets of 'Waverley Novels' in condition as issued. That even good re-bound sets have risen extraordinarily during the past few years was demonstrated when the Gibson-Carmichael series, sold without mention of defects, but afterwards discovered to lack certain imprint leaves, was knocked down at £800 in March last, as against £226 at the Egerton Clarke sale, 1899. The 'Waverley' in this set was bought some years ago at £25, the 'Guy Mannering' and 'Tales of My Landlord' together for £45, all these at the time being in original boards. Doubtless, when re-bound, the now lacking imprints, which in several instances form the end papers, were destroyed, for not till recently has special attention been directed to them. In the library of a well-known Scottish connoisseur is a complete set of the novels, quite uncut, but bound in half morocco. The late Mr. D. M. Taylor, of Rothesay, procured the set for £25, and later sold it, as he thought remarkably well, for £60 to the dealer from whom the present owner bought it. The same Scottish collector has a splendid set of the novels in the original state, save, that is, for the 'Waverley' and the 'Tales.' As he does not seem to have been represented the other day at Hodgson's, maybe he did not regard the copy as sufficiently good to match others of the set in his library.

It may be noted that among the original autograph manuscripts of Sir Walter Scott sold by Evans, 93 Pall Mall, on August 19, 1831, for the benefit of Constable's creditors, was 'Old Mortality,' it then being bought by Robertson for Robert Cadell at £33. Subsequently the late Mr. Francis Richardson, of Dorking, purchased the MS. from Cadell's daughter, Mrs. W. J. Paton; and on June 15, 1897, when it occurred at the Richardson sale, held at Sotheby's, its money-value had risen to £600, almost double as much as was paid in 1831 for the original MSS. of the thirteen works by Scott belonging to Constable. As to 'The Black Dwarf,' the other work in the 'Tales,' the original MS. occurred at John A. Ballantyne's sale, May 6, 1848, when it fetched $27\frac{1}{2}$ gns., and again in June 1874, as part of the library of Sir William Tite, when a value of £78 was placed on it.

The second sale in Chancery Lane, January 14–15, was interesting in the main by reason of illustrated works. Alken's 'National Sports of Great Britain,' 1823, frontispiece and fifty coloured plates, clean, realized £56; 'The Ibis,' 1859–1903, in all 46 vols., various bindings, £51; Dresser and Sharpe's 'Birds of Europe,' 1871–96, £49; Gould's 'Mammals of Australia,' 1863, 3 vols., £26; Apperley's 'Life of a Sportsman,' 1842, £26; 'The English Spy,' 1825–6, uncut, £24; Baily's 'Magazine of Sports and Pastimes,' 1860–1902, £19. 'Engravings from the choicest works of Sir Thomas Lawrence,' portrait and fifty plates, mostly proofs or proofs before letters, half green morocco, fetched £122 as against £59 for a less brilliant copy in May 1903. £43 10s. was, now that line engravings are out of favour, a high price for the fifty examples, in an elephant folio volume, by Sir Robert Strange, including brilliant proofs or proofs before letters of the Louvre Charles I, of Queen Henrietta Maria, and of The Royal Children, all after Vandyke. A moderately good copy of 'The Vicar of Wakefield,' first edition, brought £66; Whistler's 'Gentle Art,' 1890, large paper, £3 17s. 6d.—its value is rising; the *édition de luxe* of Byron's 'Works,' 1898–1903, large paper, £5. Possibly a reserve operated some weeks ago when an identical set of these Byron's, issued at £12, brought £11.

A feature of the sale was the series of books written and illustrated by William Blake. Thirty or forty years ago the plates offered had been bound somewhat irregularly in a cloth case, and for the sake of uniformity the margins of some had been considerably cut down. All the plates belong to the original coloured issue—coloured, that is to say, by Blake himself, or in certain cases by Mrs. Blake. 'America, A Prophecy,' 1793, consisting of frontispiece, title-page, and 16 plates, printed one side only, cut down to $12\frac{7}{8}$ in. by $9\frac{1}{2}$ in., realized £207—the Gaisford copy made £61 in 1890, the Crewe £295 in 1903, and the published price, uncoloured, was 10s. 6d.; 'The Song of Los,' 1795, eight plates, £144, against £174 for the Crewe copy, which had in all nine leaves; 'Europe, A Prophecy,' 1794, a fragment of five leaves only, the colouring of the frontispiece, The Ancient of Days, differing much from that in the British museum copy, £80;

and an apparently unpublished plate, perhaps a cancel of no. 14 in the 'America,' to which it has some resemblance, alike as to text and design, £42. The text, which can be read from behind by the aid of a mirror, or, with some trouble, beneath the colouring on the upper part of the plate, runs :—

As when a dream of Thiralatha flies the midnight hour
In vain the dreamer grasps the joyful images; they fly.
Seen in obscured times in the Vale of Leutha, so
The British Colonies beneath the woful Princes fade.

And so the Princes fade from earth, scarce seen by souls of men,
But tho' obscur'd, this is the form of the angelic land.

The coloured print shows to the right a semi-nude figure seated beneath a bent tree stump, his head bowed; to the left a female, nude, arms upstretched towards a cherub whom she embraces. Another of the interesting Blake lots was the frontispiece to 'America,' uncut, presented by the artist to Sir Benjamin West, the then president of the Royal Academy. It fetched £20 5s.

About the middle of January, to mention an important private-treaty sale, negotiations were completed by Mr. Forrester, the well-known Glasgow bookseller, whereby a copy of the excessively rare first edition of the 'Scots Confession of Faith,' printed by Robert Lekprevik in 1561, passed into the library of a Scottish collector at a sum equal to considerably more than its weight in gold. At one time there was a probability of the book following much literary and bibliographical treasure to America. One other copy only of the 8vo.—which has 24 leaves —is known: that in the Lambeth library.

Few important examples from early English presses passed through the London sale-rooms during 1903. A fragmentary 'Legenda Aurea,' printed by Caxton in 1483, at £185, made £80 less than in 1902 did one of two known examples of the 'singular' issue of a 24-line Indulgence, 1481, found in the binding of the Bedfordshire library 'Ryall Book,' which itself was bought on behalf of an American collector for £2,225. Wynkyn de Worde was represented by a collection of Robert Whittington's grammatical manuals, £51, and an imperfect 'De Proprietatibus Rerum,' the first book printed on paper made in England, £50. Nothing of note occurred from the early Oxford press, from those of St. Albans, of Lettou and Machlinia, or of Julian Notary. By Pynson, however, was the 'Doctrinale' of Alexander de Villa Dei, dated November 13, 1492, hitherto unknown, and ante-dating by several months the 'Dives et Pauper,' till now regarded as his earliest book with a date. It was bought at £320 for the British museum. By the way, the quarto was mistakenly catalogued as having fly-leaves from Caxton's 'English Chronicles.' The fly-leaves are from a book by Machlinia, whom Pynson followed.

Those who possess Mr. Sidney Lee's 'Census' of the Shakespeare first folio may like to take note of the fact that during 1903 three copies there described occurred at auction, none of them, as the prices realized and the relative places in Mr. Lee's list indicate, in fine condition. No. LXXX in the 'Census' sold for £385; no. LXXVIIIa for £305; no. LXXXVI for £150. Apropos the fourth folio, with the Joseph Knight and Francis Saunders title page, an example of which fetched £215 in December, the copy in the library of Mr. George Gray, Glasgow, measuring no less than $14\frac{5}{16}$ by $9\frac{5}{16}$ inches, was bought in 1890 at Newcastle for £15. Let us cite one more instance of the rise in value of Shakespeariana. Last summer a copy of the second edition, 1599, of the 'Raigne of King Edward III' realized £85, although the identical copy passed through the Henry Pyne sale, 1886, at 8s.

SILVER SALES

On December 17 there was an interesting sale of plate at Christie's. Among the objects offered for sale were some fine English spoons of sixteenth and seventeenth century workmanship. The earliest in date was an Elizabethan seal-top spoon pricked F.b., bearing the London hall-mark of 1573, and the maker's mark in monogram E.D. This was sold for £26; whilst its companion, also a seal-top, with initials T.B., London hall-mark 1571 and maker's mark J.G., linked, fetched £7 less.

There were two lots of apostle spoons. One consisted of six James I spoons, all with the London hall-mark, four dated 1615 and two 1620, with the maker's mark in a plain shield. Each of the bowls was engraved with initials. This lot consisted of Christ holding the orb and cross, St. Jude with a cross and book, St. James the Great with staff and book, St. Philip with staff, St. Matthew with a wallet, and St. Matthias with an axe and book. It realized £130, and must be accounted cheap. The next set consisted of six Charles I spoons, also with the London hall-mark, five of 1632 and the remaining one 1631, with the maker's name in plain angular shield. It comprised St. James the Less with a fuller's bat, St. Bartholomew with a butcher's knife, St. Jude with a cross, St. Philip with a long staff, St. Simon with a long saw, and St. Thomas with a carpenter's square. The last-named was of the year 1631. It was a very good set and realized well, £280 being the price paid.

Another very interesting spoon was the Commonwealth seal-top, the seal pricked with the initials T.B., the bowl pricked with the same initials, and the date May 24th 1649; a subsequent owner had placed his initial on the stem, thus: T.B. 2. October 5, 1667. It was submitted as having probably belonged to a member of the family of John Bradshaw, the regicide. But beyond the mere circumstance of the initials there

does not appear to be ground for the suggestion. The spoon is interesting enough in itself. It was made by Stephen Venables in 1649, and was in capital condition; it fetched £26, the price having certainly been enhanced on account of the connexion with which the spoon was gratuitously credited.

Another very interesting English-made spoon was of the early seventeenth century, being dated 1624. The bowl was pricked with initials, and the handle bore a figure of Buddha. It had a curious mark, which so far has not been identified. It sold for £7 17s. 6d. A very good Charles I seal-top spoon, pricked with the initials C.S.I.S. by Benjamin Yates, 1638, fetched £24; whilst an apostle spoon, representing St. Matthias, with maker's initials, D.V. linked, and the date 1628, fetched £30.

One of the most beautiful lots in the day's sale was an oval soup-tureen and cover. This was the work of Paul Lamerie and was of a late period (1747) of his career. It was delicately chased with masks and twining floral decoration in relief on a matted ground. The cover was surmounted with a pelican and was on a lion's mask and claw feet, the borders being fashioned with gadroon and beaded ornament. Quite apart from the superb workmanship, the shape was most beautiful. There was no trace of the clumsiness or heaviness which one finds so frequently in pieces of this period. Again the decoration, though sumptuous, was not too ornate. It was well worth the £618 12s. 6d. paid for it.

A very choice pair of Louis XIV table candlesticks, $7\frac{1}{2}$ inches high, bore the Paris hall-mark 1675-1677. They were marked with a fleur-de-lys under a crown and with I.D. and a lamb encadred with foliage. They came from the Gibson Craig collection and were cheap at £96 0s. 9d., for they weighed 29 oz. 11 dwt.

This price compares very favourably with the £661 10s. realized for a set of four William III table candlesticks, 9 inches in height, by David King, bearing the Dublin hall-mark 1701, marked D.K. in an oval. They weighed 110 oz. 5 dwt. They were in the form of tripods with feet fashioned as escallop-shells. The bases were finely relieved with conventionalized acanthus leaves in relief upon a matted ground. Vase-shaped stems, embellished with flowers and drapery above a gadrooned band, formed the upper portion, whilst the circular wax pans were ornamented with bands of rosettes and entwined ribbon.

Although less ambitious in design, another candlestick was more interesting and of better form. It was small and plain with snuffer-stand, snuffers and extinguisher combined. On the foot of the snuffer-stand was engraved the curious inscription, 'The Guift of Mr. Jo^{N} Ball, 1689,' and it bore the London hall-mark for the same year, with the maker's name W.B. in a shield. The snuffers were later in date, being made by Thos. Bolton, Dublin, and bore the hall-mark of that city for 1715. They weighed 16 oz. 15 dwt., and sold for £167 10s., which works out at 200s. per oz.

Amongst the most interesting items in the day's sale were two porringers and covers. The earliest was of the Commonwealth and was by Christopher Shaw, bearing the London hall-mark 1659. It was 7 inches high, and had scroll handles moulded and surmounted with female busts, and there was a spiral baluster-shaped knob to the cover. The decoration was unusually good for the period, and consisted of figures of men engaged in bear baiting, and a small figure riding on a lion. This was varied with large flowers and leaves. The whole was very boldly embossed and chased. It was an important specimen and sold for 385s. per oz., *i.e.* for £431 4s. The other bore the London hall-mark 1667, with maker's marks, letter *w*, and T.M. linked with a pellet below, each in a plain shield. It was embossed and chased with figures of a camel and boar, with bands of large flowers and leaves. The scroll handles were decorated with foliage and beading, and surmounted by small masks; and the cover had a handle in the form of a coiled serpent; $5\frac{1}{2}$ inches in height and $4\frac{1}{8}$ inches in diameter at the lip, it sold for 170s. per oz., and, weighing 12 oz. 18 dwt., totaled £109 13s.

There was also a beautiful Charles I plain drinking cup, with a short stem terminating in a wide foot, supporting a broad but shallow bowl. Here again interest centred entirely in the beauty of the form, which fully justified the £153 18s. it fetched, 270s. per oz. It bore the maker's mark with pellet in a dotted circle, and was dated 1639. The height was $3\frac{5}{8}$ inches, diameter of the cup proper 5 inches, and that of the foot $4\frac{3}{4}$ inches.

Two chalices were sold; from both an antiquarian and artistic standpoint, the more interesting was that described as old Irish, with the Youghal hall-mark repeated twice, date 1644, with the maker's mark above a quatrefoil. It had a plain cup, supported on a short stumpy oviform stem decorated with cherubs' heads, and standing on a broad foot embellished with a lobed border and engraved with the Ecce Homo. There was no doubt as to its being an authentic specimen of Irish workmanship, and as such it was cheap at the £77 at which it changed hands. The other chalice which should have been the more interesting of the two proved a disappointment. It was in silver gilt of gothic design. The cup, quite plain, was supported on a hexagonal stem with applied trellis pattern bands. The knot was pierced above and decorated below with conventional foliage, with six lozenge-shaped bosses and IHESVS in silver gilt on opaque enamel *fond*. It had a hexafoil foot with a border of open scrollwork, and, like the stem, embellished with applied tracery

and chasings representing the Virgin and Child, St. George and St. Arnold, with St. Peter on alternating engraved panels. It was dated 1524. In our opinion, however, neither the character of the work nor the general appearance of the chalice gave any warranty for this date. The design in places so missed the spirit of the period that we doubt its even being a replica of a gothic model. In spite of its weight, 26 oz. 15 dwt., we think it dear at £70.

SALES OF CHINA AND OF MISCELLANEOUS OBJECTS OF ART

THE most important sale held during the autumn season of furniture, porcelain, and objects of art, took place at Christie's on December 18. The Chinese porcelain was neither attractive nor important. Perhaps the best pieces were sixteen *famille-verte* deep plates, enamelled with vases of flowers and with foliage in white on the border, which, together with a dish of similar decoration, brought £26 5s. An old Chinese powdered blue dish in *famille-verte*, with a river scene and figures, and on the border flowers and river scenes in eight small panels, the ground pencilled with flowers in gold, 16 inches in diameter, realized £13 2s. 6d.; whilst a set of three vases and covers and a pair of beakers with panels of figure subjects on a groundwork of scrolls in gold and colours, £44 2s.

An old Dresden tea and coffee service, unpleasingly painted with Dutch peasant subjects in landscapes and further decorated with flower sprays, sold for £46 4s. It consisted of tea-pot, coffee-pot, hot-milk jug, sugar basin and cover, basin, thirteen tea-cups, six coffee-cups, and twenty-one saucers. Another service, not nearly so complete, painted with figures of Saxon miners and landscapes, made £22 1s. A fair Niderviller dinner service, with a somewhat aggressive decoration of cornflowers in blue and green, was reasonable at £17 6s. 6d., and appears still more so when compared with the Lowestoft dinner service which brought £30 9s. A Chelsea dessert service, in better taste, painted with bases in monochrome, with floral wreaths in colour and with escalloped pink bands on the borders, fetched £63. It carried the gold anchor mark. Considerably more ornate was the decoration of a Worcester dessert service. It bore the square mark, and was painted with shaped panels of exotic birds, flowers and insects, in gilt borders on a dark blue scale-pattern ground. This service was divided: a pair of dishes, 11 inches long, sold for £110; a pair of oval-shaped, 11½ inches, £65; a pair, measuring 7¾ inches, £46. The plates were sold in pairs, and averaged £22 apiece. But the most interesting item in Worcester was a pair of hexagonal vases and covers, 17 inches high; the ground was dark marbled-blue, painted with exotic birds in landscapes, foliage branches, butterflies and other insects, in shaped panels with gilt framing of scrolls and flowers. They bore the square mark. They produced the very high price of £861.

A small collection of maiolica was also included. A very poor Faenza deep dish, decorated with interlaced arabesque ornamentation in yellow on a blue ground sold for £6 6s., and even this was rather much for it. This dish formerly belonged to Lord Hastings and was exhibited at the exhibition of art treasures held at Manchester in 1857. Much better than this was an Urbino tripod salt, the top supported by winged monsters. The polychrome decoration had a monotonous tendency, the reddish-brown of Urbino predominating and not being sufficiently relieved. Defects in this direction, however, were amply compensated by the beauty of form. The whole piece was delightfully symmetrical, and the easy grace of the supporting figures was charming. It originally formed part of the Spitzer collection, and was very cheap indeed at £4 14s. 6d.

The Limoges enamel tazza and cover attracted a good deal of attention and discussion before the sale. The inside of the tazza was decorated with a representation of the toilet of Venus in polychrome heightened with gold. The cover was very elaborate, carrying four oval convex bosses, all heightened with gold. It stood 9¾ inches high and was catalogued as being probably by Pierre Reymond. In our opinion it displayed but little in common with that master's work. The drawing in this piece left much to be desired, whereas he was one of the best draughtsmen at Limoges in the sixteenth century. More than this, we cannot recall a single piece by him in which so assertive a scheme of colouring is attempted. We are inclined to assign this enamel to a much later period. It did not evoke much enthusiasm, and was disposed of for £29 8s. Nor did we form a better opinion of a pair of pricket candlesticks of Venetian enamel, 21 inches high, on baluster stems and triangular bases. They were covered with blue enamel, but hardly of the line we are accustomed to associate with the best period of the art at Venice, and here, as in the case of the Limoges tazza, the gold was used neither artistically nor sparingly; £27 seemed a long price to pay. Perhaps the nicest piece of enamel included was the rectangular mirror in brass frame, shaped delicately and pierced with scrollwork, shells, etc, the whole embellished with blue and white champlevé enamels. This was described as English work of the middle of the seventeenth century. We expected it to realize more than £7 17s. 6d.

The chief interest, however, was centred in the old French decorative objects, and very high prices were obtained. Competition was very keen for a pair of old Chinese mazarin blue porcelain vases decorated with foliage in gold. They were mounted with ormolu of the period of Louis XV,

of graceful design, chased in the form of scrollwork and flowers, and terminated at the base with dolphins; they were 2½ inches in height. Anticipations as to the price which good specimens of eighteenth century French objects will bring in an auction are usually wide of the mark, and this case was no exception; the bidding did not cease until £3,823 10s. had been reached. Even had the objects been of the most desirable description such a price would have been more than ample; but in these examples the blue of the porcelain was poor and did not harmonize with the ormolu. Still the vases had a very good history, and this accounts in a measure for the extravagant price paid for them. They were said to have been presented by the dauphin to the Marquis de la Roche Aymon, a general who served under him. They passed into the possession of the Marchioness de la Roche Aymon, and were inherited by her son Count Charles de la Roche Aymon. Again by inheritance they became the property of the father of the late owner, the duke of Feltre.

Next came a pair of old Chinese porcelain cisterns, with gilt kylin-mask and ring handles. The exterior delicately decorated with a continuous floral band, consisting of chrysanthemums, peonies, and other flowers, varied with birds and insects. A kindred decoration was used for the inside, with the substitution of detached branches for the continuous band. The shape was very elegant, and the colours were harmoniously blended; still £987 seemed a high price. These figures, and those realized for other items which we shall shortly describe, serve to show the interest at present taken in Chinese porcelain and the exaggerated prices which any specimen with any pretension to quality realizes at the moment.

A pair of vases 14½ inches in height, and somewhat square in shape, of splashed crimson Chinese porcelain, sold for £609. These were elaborately embellished with ormolu of the period of Louis XVI, certainly of good quality, but so extravagantly used as to detract from the effect of the porcelain. The handles were in the form of double cornucopiae terminating in swans' necks, whilst the base was decorated with a frieze of honeysuckle pattern. The same design was utilized for the ormolu around the lip, relieved in this case by being pierced *à jour*. All the mounts were beautifully chased. Of the same period were the ormolu mounts upon a pair of mirror black vases of Chinese porcelain, which sold for £651. The base carried a heavy mount relieved by a frieze of classical pattern, and the handles carried bold clusters of leaves attached to bands in the shape of goats' feet, which ran up the side of the vase and terminated in acanthus leaves. In contrast to these the mount at the rim was unrelieved in its severity with the exception of narrow fluted bands. But superior to any of the foregoing in artistic treatment were a pair of delicately-chased Louis XV candlesticks in ormolu, described as having been designed by Meissonier. The stems were elegantly twisted, and were broken in their continuity by a shield ornament. Above they terminated with three small figures supporting the nozzles. The bases carried the design of the stem to a conclusion, and were relieved by a frieze. These came from the Lyne Stephens sale, and were illustrated in the catalogue when that collection was sold. They were amongst the cheapest things sold, producing £420.

The Louis XVI suite was not of the best quality, nor was its condition all that might be desired. It was painted white and pale green, and was covered with Beauvais tapestry, with a design of vases and festoons of flowers and arabesques on white ground with pale green borders; still it might easily have fetched more than £1,470. A good Louis XV table fetched £1,900. It was inlaid with panels of old Japanese lacquer, each surrounded by florid scrollwork of chased ormolu, and similar mounts at the corners; it contained a drawer and a writing slide, and was surmounted by a slab of white marble.

There were half a dozen pieces of tapestry submitted, but none call for any special mention. The best price was £136 10s. for an upright panel representing Vertumnus and Pomona, with ruins and rockwork in the background and a border with vases, festoons of fruit, flowers, etc; it was catalogued as old French.

A most interesting terra-cotta statuette representing a female faun, singing and playing the cymbals, a tambourine filled with grapes at her feet, was ascribed to Michel Claude Clodion, and realised £294. The figure was very charming, full of variety and grace, and afforded quite a pleasant relief to an afternoon in which many things of small artistic merit produced very large sums.

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY EYRE AND SPOTTISWOODE, HIS MAJESTY'S PRINTERS, DOWNS PARK ROAD, LONDON, N.E.; AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD. AT THE REGISTERED OFFICE OF THE COMPANY, 17 BERNERS STREET, LONDON, W.



JANE, DUCHESS OF GORDON; BY GEORGE ROMNEY.
IN THE COLLECTION OF SIR EDMUND ANTROBUS, BART.

EDITORIAL ARTICLES

I.—THE FUTURE OF THE INTERNATIONAL SOCIETY

THE move from Knightsbridge to Piccadilly was a wise proceeding on the part of the International Society, but the taking of the New Gallery was wiser still. The skating rink at Knightsbridge was an eccentric place, both geographically and politically, in which to hold an exhibition; geographically, because Bond Street is the hub of our aesthetic universe, and politically, because a conservative British public distrusts art shows which are held in buildings designed for more Philistine purposes.

The premises of the Royal Institute, where the society opened its third exhibition, though admirable in themselves, always seem to impart to their contents a faint fragance of the *cuisine bourgeoise* of the mid-Victorian water-colour. The name of the New Gallery conjures up very different associations. As the heir of the Grosvenor Gallery it inherited a fine tradition of protest against triviality and narrowness, and, in spite of its failings in recent years, the record of the place is still dominated by the great names and great hopes associated with its foundation. The International Society has thus acted with some tact in choosing the New Gallery for its headquarters.

The acknowledged success of the exhibition, however, is not due to sentiment, but to the large proportion of notable work which it contains. The generation which sneered at Burne-Jones and Whistler has either conveniently forgotten its blunders or is itself forgotten. Twenty years ago the International Society would have been denounced almost everywhere as a conspiracy of incapables and charlatans. To-day the society is welcomed with open arms by the critics, has the active support of the art forces of the continent, includes nearly all the more serious of our rising painters, and is even accorded cautious recognition by those whose lifelong creed it openly denies.

It would really seem as if in the march of freedom in the fine arts, which began, heaven knows where!—there were brave men before the Preraphaelites—which became independent with the opening of the Grosvenor Gallery, which continued afterwards in steadfast if restricted force, through successive exhibitions at the New English Art Club, and occasional private shows, had at last become the movement of a real army, strengthened by a strong body of recruits and sturdy veterans from all over Europe. Had that ingenious writer Mr. H. G. Wells studied this advance as carefully as he has studied our human evolution, it would be interesting to obtain his forecast of the future of an effort so remarkable.

We cannot hope to imitate the action of Mr. Wells's relentless imagination, nevertheless the future of the International Society is a matter of some practical importance, both to its friends and its enemies, and we therefore venture to consider one or two points that must strike those who are not confirmed Laodiceans in art matters.

In the first place the International Society is often regarded as a body which will ruin or at least injure the Royal Academy.

This theory seems to us to disregard one essential difference between the two bodies. The International Society admits only those who have already shown that they possess exceptional talent of one kind or another. Burlington House opens its doors to the painter who has never exhibited before, and whose work is utterly unknown to any of its authorities. The two societies in fact draw their recruits from two entirely different classes of men, and were either of them to cease to hold exhibitions, the cessation would not bring more than half-

a-dozen recruits to the survivor. Several able painters patronize both impartially. If the International Society were dispersed these would continue to exhibit at Burlington House, but very few of the rest would need or care to submit their works to the judgement of the Academicians. If the Royal Academy came to grief most of its members and supporters would in like manner seek quarters more congenial to their technical practice than the galleries of the International Society. Neither body in fact need fear the enmity of the other.

It is also argued that, because the Royal Academy has forgotten the great aspiration with which it started and has fallen upon evil days, the International Society will likewise soon become stereotyped and tedious.

The analogy seems to us far from complete. The Royal Academy was constituted when artists were few, when men were less long-lived, when technical tradition was definite, and when there was no other gallery of importance in which a painter without private means could exhibit his work. These conditions, of course, have been obsolete for many years, yet they have coloured the whole theory and practice of the Royal Academy.

When artists were few its forty members could include almost every painter of respectable attainment in the country, and the comparative shortness of human life added considerably to an outsider's chance of promotion. When technical tradition was definite, the teaching in the Academy schools was the same as the teaching given elsewhere, and those who imitated their seniors' were doing something that was universally accepted as right. Lastly, the arbitrary ruling of the Academicians in matters of artistic policy is undoubtedly a survival from the days when they could be arbitrary because they were monopolists.

The International Society has difficulties of its own, but it is fettered by none of the conditions we have mentioned.

The disappointed outsider who is responsible for much of the bitterness of the attacks that have been made on the Royal Academy has not the same reason for attacking the International Society, since it makes no claim to the official representation of art. Its members are all men who have to some extent proved their strength, and for the present at least no rules prevent its committees from representing the wishes of the majority of the exhibitors. Nor have its prominent men any claim to special titles, or special privileges. Hence those who do not take an active part in the society's administration have no *primâ facie* cause for jealousy, and have not to look forward to the deaths of their seniors.

These considerations, though important in themselves, do not affect more than the inner working of the society. A more or less harmonious adjustment of machinery is of course essential to the success of any organized movement. The principles, however, which guide such a movement and its consequent effect on the general public are at least equally important.

In this respect also the advantage seems to rest with the International Society. To the layman its principles must appear catholic to the verge of anarchy. An exhibition which hangs in a single room pictures which in spirit and technique recall the days of Titian, and pictures of which the tone, pigment, and design are in comparison the invention of yesterday, cannot claim that its efforts are united except upon some very broad and comprehensive foundation. The public may think that foundation is a love of novelty or notoriety : the society's critics with more justice have generally consented to call it revolt, and revolt it really is, but a revolt with which all liberal-minded men to some extent must sympathize. Were the movement less energetic and less widely supported it might indeed be termed a plea for freedom, or, at least, for greater latitude in the methods and aims of picture-making than has hitherto been considered possible.

There is an element of common sense in this demand. The fine arts have for some twenty years been in a stage of transition. Wave after wave of new experiment and new achievement has swept over the continent, and the agitation has spread at last to the shores of England. The very force and dimensions of the disturbance, as represented at the New Gallery, are in themselves sufficient to entitle it to the serious consideration even of those whose views it utterly contradicts. The work of certain acknowledged masters is positive evidence of the results this spirit of liberty has already produced; the work of some others whose claims are not yet firmly established is at least sufficiently forcible and original to deserve a fair hearing.

The International Society, then, starts with several constitutional advantages over most of the older societies in England. Its spirit is catholic and includes serious work of many different kinds, its exhibitors are well represented on the committee of management, it is not bothered by the hostility of rejected outsiders, and as it has still its way to make it cannot afford to be arbitrary in its decisions.

From a financial point of view its chances are more evenly balanced. It does not possess the old associations which assure the Royal Academy and the Water-colour Society, however imperfect their exhibitions, of a goodly number of shillings at the turnstile, and an occasional purchaser. Against this the International Society can at present only set the publicity that comes of novelty, and that in a few years must come to an end. Nevertheless, though the tide of fashion ebbs and flows with disconcerting velocity, the steady current of desire for fine works of art is ever being accelerated by the increased wealth of the world.

That increase of wealth, however, has not benefited the large middle class and the nobility to whom in the past artists have looked for patronage, so much as a comparatively few individuals. These, when they are French or German, buy chiefly French or German paintings; when American they buy any kind of painting, French by preference, which has a firmly established reputation; when they are English they buy works by the old masters. The Future of the International Society

Living English painters have suffered heavily by this transfer of purchasing power, since they have in general to depend upon the casual patronage of men of moderate means. The older societies still depend upon their old *clientèle* which possesses a good deal of money, but is as cautious of spending it as it used to be in business. Younger painters have to depend upon the patronage of their contemporaries, and these, though often sympathetic enough, have as yet but rarely the funds for collecting on a large scale.

It is to these active business men, for the most part less than fifty years of age, that the International Society must look for its patrons. The finest pictures of the world are already absorbed, and soon the very best work of living men will be almost all that the art lover who is not a millionaire will be able to afford, even when he has inherited the capital accumulated by his elders. The pressure of modern commerce has made most of these men quick-witted, they think before they spend their money, and may be relied upon to recognize progress in the arts as they have recognized it in business. The temper of the next generation of well-to-do purchasers would thus seem to favour the International Society rather than the older English institutions, against which the current of educated thought is now steadily set.

In this connexion it may not be out of place to note that the very definite encouragement given by the society to original engraving of all kinds may be exceedingly useful to it in the future. Good pictures have become so extravagantly precious that an increasing number of collectors are turning, consciously or unconsciously, their attention to prints and drawings. The

society may thus succeed in attracting a number of small purchasers, who in the aggregate may be of great use in making its exhibitions a success.

The International Society is also wise in adopting the practice of exhibiting, side by side with the works of living men, representative pictures by famous deceased artists whose aims were similar to those professed to-day by the advocates of freedom. This practice ensures that each exhibition will contain several notable pictures, and so will be a place to which an art lover may resort with the certainty of being interested. The system of hanging adopted by the society is also singularly well calculated to make its exhibitions pleasant in appearance, and no mere aggregate of huddled frames and canvases. These may seem minor points, but they have more to do with the success of a series of exhibitions than many people imagine.

Yet with all these points in its favour the society has to face certain dangers which in a few years may lead to a crisis. We have, however, outrun the limits of space assigned to us and must deal with these in a future number of the magazine.

II.—CRITICISM AND COMMERCE

ONE of the greatest difficulties that editors of art periodicals have to meet is that of their relations with dealers in works of art, particularly in regard to the reproduction of pictures and other objects belonging to dealers and actually offered for sale. This question arose very early in the history of The Burlington Magazine, and it was decided that works of art worthy to be reproduced in the magazine should not be excluded merely because they belonged to dealers; this decision was announced in the second number of the magazine,[1] and, as it evoked some unfavourable criticism, the reasons for it were set out at length in the fourth number in an editorial article expressly devoted to the subject.[2] The arguments there put forward convinced some who had previously been opposed to the policy adopted, and, as was shown both by private communications and by comments in the press, the great majority of those interested in the magazine considered that the policy had been amply justified and that its disadvantages were shown to be outweighed by its advantages.

When the magazine changed hands at the beginning of this year, it became necessary to consider whether the past policy in regard to this matter should be continued with or without modification, or whether on the other hand works of art belonging to dealers should in the future be excluded from the magazine. After careful consideration it has been decided to adhere to the policy laid down in the articles already mentioned; the difficulties and dangers involved in that policy are fully recognized, but it is also recognized that those difficulties and dangers are by no means confined to the case of works of art belonging to professional dealers who make no secret of their profession, but may be present in even greater degree in some other cases. They are indeed, under existing conditions, inseparable from the conduct of an art periodical. As the writer of the previous editorial article on this subject remarked, if the editors of art periodicals are to be deterred by such difficulties and dangers, there will be few works of art that they will be able to publish.[3] The publication of a work of art, to whomsoever it may belong, in any periodical of standing and repute tends to enhance its commercial value, and who can tell that it will not be put up for sale at Christie's within three months of its publication? We cannot ask the owner to give

[1] Vol. I, page 148. [2] Vol. II, page 5. [3] Vol. II, page 6.

us a guarantee, before we publish a picture or a piece of china, that he will not sell it for, say, ten years. Nor is there any reason why we should do so. If we publish a work of art it is because its publication is to the advantage of our readers and therefore of the magazine, and if the publication is also an advantage to the owner so much the better. We are glad to think that he may obtain some practical compensation for his courtesy in allowing us to reproduce his property, a courtesy which is in the great majority of cases willingly extended to us, and which often involves some considerable trouble to those who extend it. It may be pointed out that the exhibition of a picture, say at Burlington House, may be just as advantageous to an owner as publication in a periodical, but nobody has yet suggested that the 'Old Masters' exhibitions should on this account be discontinued, or even that fine pictures should be excluded from them because they happen to belong to dealers.

As, however, the objections to the policy of publishing works of art belonging to dealers are, we understand, still felt strongly by some of our friends, precautions will be taken which will reduce the dangers to a minimum, and should meet all reasonable scruples. Two conditions which have been observed in THE BURLINGTON MAGAZINE in the past will be strictly observed also in the future. In the first place, the sole reason for the publication of any work of art will be that it is sufficiently interesting and important to make its publication desirable; it will be taken on its own merits without regard to any other consideration such, for instance, as the presence or otherwise of its owner's name in the advertisement pages of the magazine. If any one thinks that by advertising in the magazine he can secure the publication or notice of anything in his possession in the editorial pages, we tell him plainly that he is mistaken.

In the second place no dealer nor anyone connected with the trade can be allowed to write about a work of art belonging to a dealer. As has hitherto been the case, such objects will be described by independent experts, and in future the notes describing them will invariably be signed by the name or initials of the writer, who will be responsible for what he writes. It will be a condition of publication that the writer is perfectly free to express his own opinion as to attribution and all other matters. Criticism and Commerce

The third condition is a new one. In future works of art belonging to dealers, except such as may be used to illustrate an article, will be published under this general title in a particular section of the magazine expressly devoted to that purpose. There can thus be no mistake about the matter. Every reader of the magazine will know that the objects mentioned in this section are actually in the hands of dealers and are being offered for sale, and that they are mentioned because they are of special interest and importance.

By this means we hope to give the readers of THE BURLINGTON MAGAZINE the opportunity of learning about some of the fine works of art which are constantly passing through the hands of London dealers, and if the owners of the works of art benefit in some degree, we regard that result with more than equanimity, for only those who possess really fine and genuine works of art can reap any benefit, since such alone will obtain what, we hope, will come to be regarded as 'honourable mention.'

The editors are fully conscious that this policy involves a great responsibility both to themselves and to those who write about the works of art selected for notice. Some years ago a mistake about the authenticity of a work of art had much smaller consequences, from the commercial point of view, than is the case now when large sums of money are often involved. It is now more necessary than ever that the utmost care should be exercised. The great increase in the commercial value of works of art has also increased the value and importance of criticism to the collector and the dealer.

The sound and well-informed critic and expert is as necessary to them as he is to the student. And the best guarantee for the honesty and impartiality of the critic is the responsibility of which we have spoken, which cannot be evaded by the writer of a signed contribution.

One difficulty there is in connexion with this matter to which allusion was made in the editorial article already referred to.[4] It is not easy precisely to define the position of a dealer or to say where 'dealing' begins and ends. If anyone who at any time sells works of art is a dealer, then most collectors come within that category; but this would be to enlarge the category unreasonably. Every collector, unless he has unlimited space at his disposal, must sell from time to time or cease from collecting, and the wisest collectors sell the indifferent or even the good to make room for the better, preferring quality to quantity; a choice and small collection which has thus been weeded out is preferable in the eyes of a man of taste to a huge conglomeration of good, bad and indifferent pieces in which the fine things are swamped by the others. And it may be taken as certain that when collectors wish to sell they sell at a profit if they can. But they do not thereby become dealers, and here there is really no difficulty in drawing the line.

It is otherwise in the case of what are called 'private dealers,' that is to say, men who, though they have no place of business as art dealers, and may follow other avocations, buy works of art for the express purpose of selling them. Then, again, there are the experts who buy or sell on commission, the commission being the reward of their expert knowledge. It is often said, and said with some justification, that in these regards there is greater danger than in the case of professional dealers. It is argued that any distinction drawn between the private and the professional dealer is arbitrary and unreal. Fine, no doubt, such a distinction is, but nevertheless one has to draw it, not in any invidious sense, but because there is no other practical solution. When one speaks of a dealer one means a man whose regular and avowed business it is to deal in works of art and who has a place of business for that purpose. That is the sense in which we shall apply the term.

We trust that there will be no misunderstanding as to the reasons for the policy here set out. It is due to no suspicion or distrust of dealers as such. Many of them are keen and accomplished connoisseurs seriously interested in art, and as honourable and as careful for their reputations as any other men. But the very fact that they are potential advertisers makes it essential that every precaution should be taken to avoid the slightest suspicion that there is any connexion between the advertisement and the editorial columns. This is really as much to the interest of dealers of repute as to that of the magazine, for praise inspired by an advertisement counts for nothing with any intelligent reader.

As for those who sometimes deal without being dealers, their position is a perfectly honourable one if they use it honourably, and the fact that they are not potential advertisers puts their relations to the magazine in a different category. There is no sort of reason why a man who holds no public position and has made himself an expert by long and conscientious study should not be fairly paid when he places his expert knowledge at the service of others as a buyer or a seller. There are many experts making perhaps considerable incomes in this way who would never deviate a hair's breadth from the straightest path of honesty; others there may be who are less particular. Editors can but use their judgement and take the responsibility. The great, and indeed excessive, development of the commercial side of art has increased that responsibility enormously, but it has to be faced.

[4] Vol. II., page 6.

A BRONZE RELIEF IN THE WALLACE COLLECTION

WRITTEN BY CLAUDE PHILLIPS

I HAVE elsewhere already given a short account of the circumstances under which this great Dance of Nymphs was discovered—or perhaps more accurately uncovered—by me at Hertford House. These facts it may be as well quite shortly to recapitulate. High up on the right-hand wall of the entrance hall had for something like twenty-five years been embedded a bronze relief of important dimensions, which, dull of surface as it had become from dust, could not, at the altitude at which it was fixed, be critically examined or appreciated. The inventory of the works of art bequeathed to the nation made no special mention of it, and it does not appear to have attracted the attention of the connoisseurs of Italian plastic art who year after year were admitted to Hertford House and passed its treasures in review. When I came to Sir Richard Wallace's palace, as Keeper of the new museum, my attention was not specially called to this relief, and, while the arduous work of arranging the whole varied and magnificent collection, with its numerous sub-divisions, was in progress, it was more or less forgotten or ignored by all parties. At any rate it was not deemed necessary to take it down from its high point of *dis*advantage, and finally it was covered, so effectually as to be completely invisible, by a large canvas—The Duke of Wellington with his Secretary, Colonel Gurwood—which had a certain historic interest, but no appreciable artistic value. This arrangement was at the time looked upon as temporary. 'Out of sight, out of mind!' For the moment no one gave another thought to the big black bronze. One evening, weary of this huge Duke of Wellington, which in pictorial quality was so little worthy of the incomparable collection to which it nominally belonged, I resolved to try in its place an important altar-piece by Sassoferrato, The Mystic Marriage of St. Catharine, which had hitherto found a refuge in the board room. When The Duke of Wellington was taken down there was once again revealed this big black bronze, which had remained covered and practically non-existent ever since the opening of the Wallace Collection to the public as a national museum. Then, before again covering it up, I resolved to mount and make at last some sort of critical examination. My astonishment was unbounded at finding myself suddenly face to face with one of the most important, one of the most striking bronzes of the earlier Italian Renaissance at its climax. Arguing against my better self, against my true intuition, I sought every reason for discrediting the relief so strangely put away. But with no other result than that of adding strength to the conviction that here was revealed a genuine Italian work of unusual dimensions and exceptional beauty. I had the bronze relief taken down with as little delay as possible, and cleansed of the dirt which had accumulated on its surface. It then asserted itself still more conclusively as a work great in rhythm of design, great in technical finish and perfection. After I had published my preliminary account of this find, or recovery, or uncovering—whichever of these substantives be deemed best to fit the occasion—I learnt from Sir John Murray Scott, now chairman of the board of trustees, and formerly secretary to Sir Richard Wallace, that the latter had acquired the bronze relief during or after the reconstruction of Hertford House; that he had appreciated its artistic importance, but that after trying it in various galleries and various places, he had nevertheless been compelled to relegate it to the inhospitable regions where a few weeks ago I found it—or refound it.

The Dance of Nymphs is a high relief of dark bronze, shot in the lights with richer and more golden hues. It is cast, and most wonderfully cast, in one piece by the *cire perdue* process, and then throughout elaborately chased; yet, in the fashion which so much enhances the beauty of the earlier Renaissance bronzes, so as not to emasculate the work by over-smoothness and obliteration of accent, but to leave to it a certain frankness of touch, analogous to the vigorous brush-work of a master.

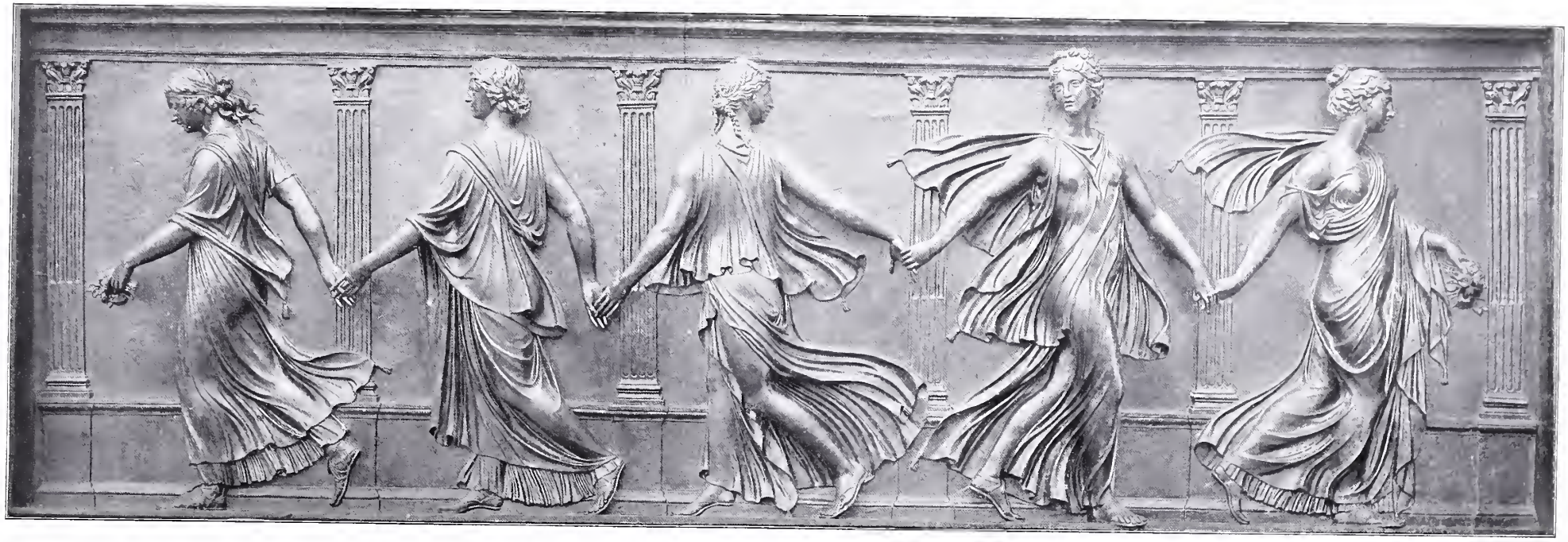
No join can be detected in any part of the bronze, save at the back of the sinuous arms and delicate hands, wholly detached from the surface, which the fair immortals extend to each other in the gracious rhythm of their dance. Even the architectural mouldings at the top and bottom are cast as an integral part of the whole. The side pieces are, on the other hand, additions, and not of bronze but of brass. The reproduction which accompanies these remarks renders a more detailed description of the Dance of Nymphs unnecessary. It was clear from the very first that here was a Renaissance relief closely based on a familiar classical original, which, by the self-consciousness of its exquisite grace, by the charming indiscretions of the diaphanous, clinging draperies, expressing the forms beneath, suggested a Neo-Attic original of the later time. But *how* closely based? Certain elements in the design proved themselves at once by intrinsic evidence to be of Renaissance origin; and these were the fantastic coiffures of two of the dancing nymphs, one suggesting Mantegna, the other Leonardo. I owe, however, to my friend, Mr. Cecil Smith, of the British Museum, the first suggestion that this classical original is no other than the well-known Danseuses Borghese, which, as he points out, has been described by Hauser as 'vielleicht unter allen antiken Reliefs von den Künstlern der Renaissance bis in die neuere Zeit am höchsten geschätzt und am meisten nachgeahmt'—that is to say, 'perhaps of all antique reliefs the one which has been most admired and most imitated by artists, from the Renaissance period down to modern times.' It was first published, it appears, in Perrier's 'Icones Tabularum,' pl. 20, and thence got into Bartoli's 'Admiranda,' pl. 60 (published in 1693). Clarac reproduces it in Vol. II, no. 163, giving the height as 0·71 metres, and the length as 1·876 metres. The dimensions of the Hertford House bronze are slightly different, the height being 0·675 metres (2 ft. 2½ in.), while the length is 2·025 metres (6 ft. 6½ in.), these slight differences being easily accounted for by a comparison of the Italian bronze with the Greek (or Græco-Roman?) marble.

As will be seen from the accompanying reproductions, the two reliefs agree absolutely in the general design, even to the arrangement of the ample draperies with their tasselled ends fluttering gracefully in front of the pilasters—even to the architectural design of these, with the caps showing in the middle a basket-shaped ornament with acanthus leaves, and flanking this on either side Athene's owls. A close comparison of the classical original with the Renaissance copy, or adaptation, affords, however, the most astonishing and unexpected results. The Hertford House relief is so immeasurably superior, in every way, to its elder sister in the Louvre, that from *this* version of the relief it cannot surely have been taken. Judging from a Giraudon photograph—and since I refound the bronze of the Wallace Collection I have had no opportunity of examining the Louvre relief in the original—the heads in the Danseuses Borghese are so rough, coarse, and disproportionate, that Bouillon may very possibly be right when, in 'Musée des Antiques' II, 183, he suggests that they are modern or, in the alternative, that they have been worked over.

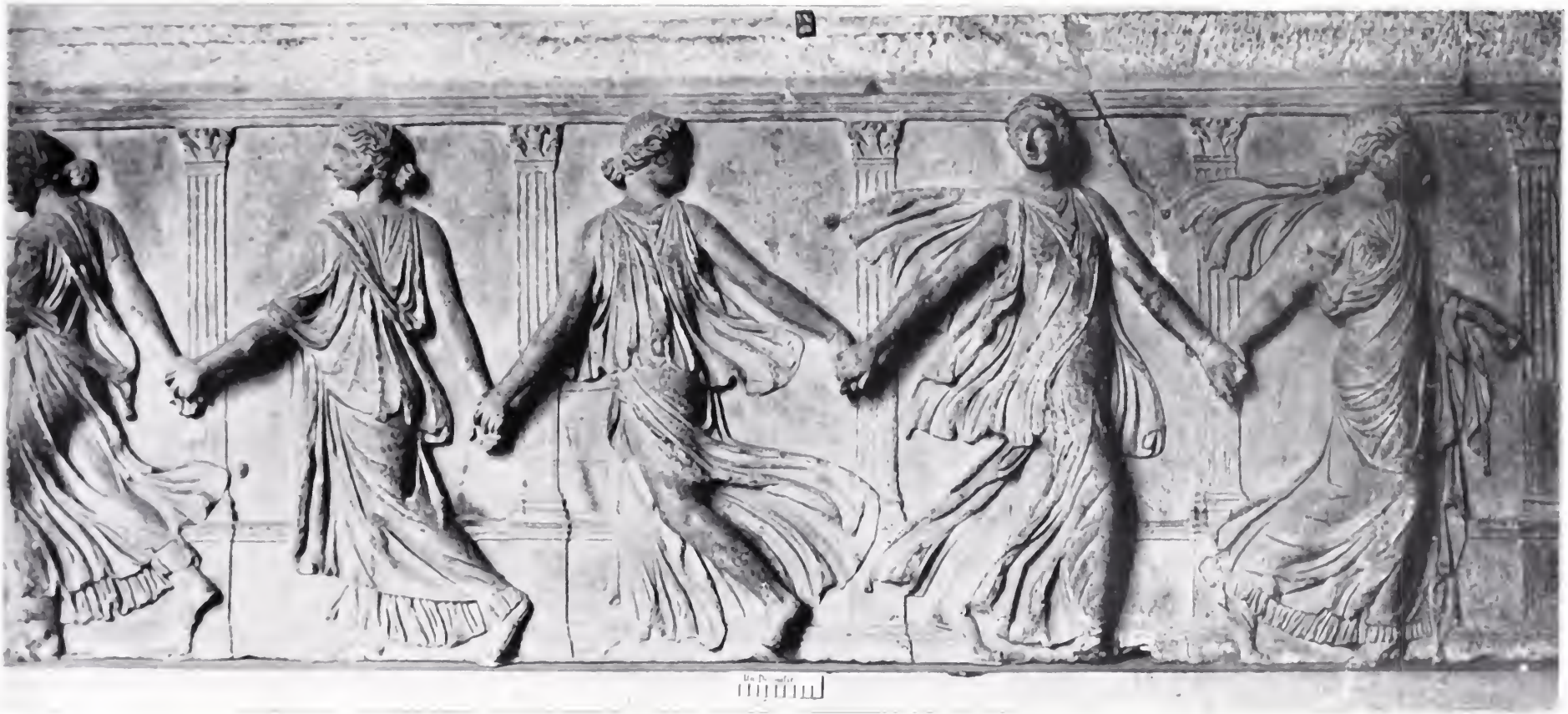
The entablature in the Hertford House bronze is much finer and more delicate in balance than the architrave which is super-



DETAIL OF THE ITALIAN BRONZE RELIEF OF THE [illegible] IN THE WALLACE COLLECTION



A DANCE OF NYMPHS; ITALIAN BRONZE RELIEF OF THE EARLY SIXTEENTH CENTURY IN THE WALLACE COLLECTION



(Photograph by Giraudon)

LES DANSEUSES BORGHESE, LATE GREEK (OR GRAECO-ROMAN) MARBLE RELIEF IN THE LOUVRE





DETAILS OF THE ITALIAN BRONZE RELIEF OF THE EARLY SIXTEENTH CENTURY IN THE WALLACE COLLECTION

posed on the marble picture of the Louvre. The arms of the dancing nymphs in the latter are coarse, stiff, and meaningless in comparison with the beautiful supple limbs which the damsels of bronze in the 'linked sweetness long drawn out' of their dance weave into so beautiful a pattern, into so subtle a harmony. And the bronze draperies, which like the *coa vestis* make but the lovelier the nude form, as it is three parts revealed and one part concealed beneath their transparent, fluttering folds, show a thousand delicate refinements which are wanting in the marble, for all that the design and the working out are in essentials the same in the two works. This vastly superior artistry, this more classic beauty, of the relief in the Wallace Collection are important points to be considered, quite apart from the fact that the two compositions actually differ materially in certain elaborations of the main design. Three at least of the coiffures are essentially different. One bronze nymph to the extreme left has her hair dressed somewhat like Mantegna's Judith in the famous drawing in the Uffizi, only with considerable modification and simplification. The bronze nymph in the middle of the relief has a coiffure with twistings and involutions of many plaits which—again with much simplification—recalls a Head of Leda by Leonardo da Vinci in the library at Windsor, to say nothing of other similar designs by him. The bronze nymph to the extreme right has her hair knotted up high on the head, while her rougher and less supple marble prototype wears it much lower down on the nape of the neck. Lastly, the first and the fifth nymph in the bronze hold in their hands bunches of roses, cunningly fashioned and chased, which are wanting in the marble original.

I must own that these bunches of roses and leaves, realistically rather than stylistically treated, gave me a moment of serious misgiving, so unlike are they in the treatment of the fully-expanded blossoms to what the earlier Italian Renaissance has accustomed us to in this particular. The qualm was luckily only momentary, every other technical and stylistic detail being so absolutely convincing.

But it is the main question with which we have first to deal. It is nearly certain from what has now been set forth that the Hertford House relief, though it is taken and in most essentials copied from a classical original, is not, cannot be, copied from *this* particular edition of the classical original.

A north Italian artificer of the earliest *cinquecento*, if he were sufficiently accomplished, if his artistic personality were sufficiently distinctive, might possibly make his interpretation of a classical exemplar, itself not of the very highest rank, more piquant, more attractive to the modern than the original. He would effect this by means of an introduction of the bitter-sweet, the poignant, the over-accentuated, that the earlier Renaissance infuses —whether consciously or unconsciously— into its transcriptions. But he could not surely—however complete were his accomplishment, however remarkable his intuition as regards the antique—evolve from an ancient relief, itself relatively rough and perfunctory in execution, a copy or adaptation not only more living, more subtle, more harmonious in rhythm, but in some points even more classical. The two nymphs to the right of the bronze—especially the fair immortal who comes fourth in the living chain, counting from the right—are really more classical, more Greek in vitality, in rhythmic grace, in harmony of proportion, than the companion figures in marble, of which they are supposed to be the echoes. To me it appears that the Paduan master who in the first years of the sixteenth century made the bronze relief of Hertford House must have had before him a finer version than the so-called Danseuses Borghese of the Louvre. So far I have not been able to ascertain that any other complete version of the Louvre bas-relief exists.

Yet such a one, superior to this last in quality, may well have been available in the early years of the sixteenth century, and may still exist in one of the continental museums or in some private collection. Instances of such repetitions, in the antique, of popular subjects are endless. I need only point to the famous Hermes Psychopompos, Orpheus, and Eurydice, the Graeco-Roman copy of an original dating about 400 B.C., of which three versions exist, one in the Naples museum, another in the Villa Albani at Rome, and yet another, of inferior quality, in the Louvre.

The diaphanous draperies fully indicating beneath their light envelope the nude forms, so buoyant in youthful vigour and freshness, yet of so perfectly matured and voluptuous a beauty, suggest in line and fold a late period in Greek art, although in the admirable bronze transcription, if not in the rougher marble, they show a cunning, an exquisite subtlety which recall the supreme art of the draped Victories from the balustrade of the temple of Nikè Apteros on the Acropolis. By which is of course not meant that the draperies of the Neo-Attic Dancing Nymphs are equal in style or in sculptural appropriateness to those of the Victories of the little Athenian temple, which must date at least two hundred years before the original Dancing Nymphs. As coming in somewhere midway between the two, both in style and period, may be cited the reliefs, with fully-draped figures of female mourners, on a sarcophagus, one of that famous group found at Sidon, and now in the imperial museum at Constantinople. This particular one dates from the fourth century B.C. The mourning women are, like the dancing nymphs, arranged between pilasters, in an architectural framework; but they are, from the necessities of the subject, isolated in their well-varied attitudes of formalized sorrow, and thus they do not, like the Borghese Dancers, make up a complete and at all points coherent composition.

If we wish to adduce an instance in which a great Italian has intended faithfully, though on an enlarged scale, to copy a classical original, and yet copying has partially transformed what he touched by the fire of his genius—not, indeed, in the direction of an increased classicality, but in that of modernity and vital force—we need not go beyond Donatello. We may take the familiar one of his Diomedes with the Palladium, one of the stone medallions which adorn the courtyard of the Medici (now Riccardi) palace at Florence, and were enlarged by him from classical cameos in the Medici collection. Donatello has given to his Diomedes the vital energy, controlled by steadfastness, of the true hero—as he had given it earlier to his Christian St. George, as he was to give it later to his half-Roman Gattamelata.

For a list of bronze plaquettes of the earlier Renaissance, copied for the most part from antique cameos and intaglios, the student must be referred to M. Emile Molinier's 'Les Plaquettes' (Jules Rouam, 1886). Prominent among these are the Apollo and Marsyas, from an intaglio in the Medici collection, and this same Diomedes with the Palladium, so popular with the artists and craftsmen of the Renaissance.

To a much later epoch belongs another piquant and charming example which may be cited here as peculiarly apposite. I refer to the beautiful Nymphe à la Coquille (Louvre) which the Louis-Quatorzian sculptor Charles-Antoine Coysevox copied on an enlarged scale from an antique still to be seen in the great national museum of France. Here the transcription is faithful enough; yet the modern artist has managed to infuse into his work a suavity, an exquisite charm of life and grace which cannot be said to have their origin in the original. I think it all the more necessary to give this instance because it may be used against my own argument that a finer version than the Borghese Dancers of the Louvre underlies our Hertford House relief.

But to whom, among the North-Italian artificers in bronze working between the end of the fifteenth century and about 1520, are we to attribute the technically and artistically remarkable relief of Hertford House? The first name that, as it were, puts *itself* forward is that of Andrea Briosco, called Il Riccio (the curly-headed); or, as he himself puts it on the medal ascribed to him, 'Andreas Crispus Patavinus æneum D. Antonii candelabrum f.' This renowned worker in bronze was, we are told, the pupil of Bellano or Vellano, who himself owed what reputation and accomplishment he possessed to the training which he acquired as the chief Paduan pupil of Donatello. We know little as yet of the circumstances of Riccio's life, which is bounded by the two dates 1470 and 1532, thus comprising the last quarter of the fifteenth and the first quarter of the sixteenth century. But if of his life we know little or nothing, of his works we know much.

The most celebrated of all—the one of which he was chiefly proud—is the great paschal candlestick in the choir of S. Antonio of Padua. Though it stands forth there the supreme triumph of the Renaissance bronze-worker as regards lavish splendour of design and perfection of execution, it is nevertheless seen at a certain disadvantage in the midst of the great group of works by Donatello and his school which enriches the choir. Then we have in the same great church—a wonderful museum of the statuary's art—the two elaborate reliefs, David dancing before the Ark, and Judith with the Head of Holofernes. The too-little-visited Galleria Estense of Modena contains a superb bronze vase, in the low reliefs of which the *fierezza* of his design and the sureness of his hand are easily to be recognized. Better known is the important series of small reliefs in the Louvre. These were ruthlessly torn from the monument of Girolamo della Torre in the church of S. Fermo at Verona, and are now replaced by copies.

We are not here directly concerned with the splendid works of a less monumental character—smaller bronzes, plaquettes, and objects of applied art—which are attributed to Riccio himself and to his workshop. Examples of these are to be found in most public and private collections: in the Victoria and Albert Museum, the Berlin museum, the Wallace Collection, the Salting collection, the Beit collection, and many others.

A Bronze Relief in the Wallace Collection

But there are obviously great difficulties in the way of the ascription to Riccio, although the breadth, accent, and finish of the technical execution may suggest the most consummate artificer of this particular moment. A comparison as regards style is difficult, and might be misleading, seeing that the Hertford House relief is an adaptation—very nearly a copy—of a classical original, while the typical works just now cited represent Riccio's own personal conception of Renaissance neo-classic art. He descends, no doubt, through his master Bellano from Donatello; but his art has in it also a strong infusion of the Mantegnesque—that is, of an entirely personal development of the Paduan-Donatellesque. His classicality is Roman rather than Greek, with something *heurté* and morose to give it its own special character, but also with an element of the superficial and the conventional that lessens its value, if it be judged from the highest standpoint.

The main characteristics of Riccio's style are exceptional force, finish, and perfection, never degenerating into 'niggling'; an overcrowding, in the reliefs, not only of figures, but of architectural and landscape detail of every kind; a too lavish profusion of the purely decorative elements; an unsmiling rigidity and moroseness in the chief types, male and female. Of these qualities the force, finish, and perfection are certainly seen at their highest point in the Hertford House relief. The treatment of the draperies, showing the nude form beneath, has points of similarity with that in several works of Riccio; and the same may be said of the

consummate treatment of the hair. The architectural mouldings and details have in both cases the same sharpness, the same harmonious simplicity. On the other hand the buoyancy, the melodious rhythm of living figures linked in a glad yet solemn measure, the suppleness, the suavity which the Renaissance artist has so exquisitely developed in his free copy from the antique—these are not precisely the qualities which we should expect to find in a master-work of the great Paduan artificer. But if not to Riccio, to whom are we to give the Dance of Nymphs, a work of such beauty, such importance, that one is naturally loth to leave it without an effort to an *anonimo?* Bellano is of course out of the question. Are we to look to neighbouring Venice—to Alessandro Leopardi, to Tullio or Antonio Lombardo, sons of the greater Pietro? We are certainly not on safer ground in that direction.

There is no valid reason for connecting Leopardi with such a work as this. The claims of Tullio and Antonio Lombardo, who carried out the magnificent Vendramin monument in SS. Giovanni e Paolo, might be deemed to rank rather higher. The peculiar and easily recognizable mannerism of Tullio, in the hair and draperies—as best seen in the two marble reliefs which adorn the 'Santo' of Padua (1501 and 1525)—would appear to shut him out. Of the younger brother, Antonio, we know that he worked in bronze and is responsible for the Madonna and the Baldacchino in the Cappella S. Zeno in S. Marco. In his marble relief in the 'Santo' of Padua (1505)—St. Anthony bidding a new-born Infant speak that it may bear witness to the Honour of its Mother—he approaches more nearly, perhaps, in the treatment of the nude, as in that of the hair and the clinging draperies, to the classical, in its merely exterior aspects, than does any sculptor of this particular moment in the Renaissance. Against this approach to the classical types and forms, to the supple, rounded nudes of the Hertford House relief, must be set the circumstance that Antonio Lombardo, in his supreme effort to be classical, and nothing but classical, wholly sacrifices the dramatic element, the pathos that should naturally be at the root of such a subject as this. He loses harmony of rhythm, mobility, vitality—the very qualities which, above all others, give distinctiveness and charm to our bronze Dance of Nymphs. And then again, nothing, in our present state of knowledge, authorizes us to introduce the names of any of the contemporary makers of small bronzes and plaquettes, other than Riccio, even though they have shown themselves closer students and copyists of the antique than any of their fellows. So far as I am aware, there is nothing to connect such exquisite craftsmen as L'Antico, or Moderno, or Ulocrino, or the so-called 'Giovanni delle Corniole,' or the rest of them with a monumental work on the scale of the Hertford House bronze. It would be the merest guesswork to select this or the other name from among these noted 'small masters' with the object of suggesting a possible connexion with our relief.

I must end, even as I began, with the tentative attribution to Riccio, and to that phase of his art which belongs to the first years of the sixteenth century; but at the same time with a reiteration of the confession that there are points, many and weighty, which may legitimately give pause to him who would seriously set up and support this attribution. I venture to hope, however, that this publication of the Dance of Nymphs will lead to further research, and, as a consequence, not only to the discovery of the name of the consummate worker in bronze who fashioned the great relief, but to that of the exact place which it originally occupied in the larger scheme of monumental decoration, for which, as many subtle technicalities go to prove, it must have been specially designed and executed.



MINIATURE CONTAINING PORTRAITS OF THE MARQUIS & MARCHIONESS DE BEAUHARNAIS AND THE PAINTER, BY DROUAIS; IN THE COLLECTION OF MR. J. H. FITZHENRY.

PORTRAIT OF JANE DUCHESS OF GORDON, BY ROMNEY BELONGING TO SIR EDMUND ANTROBUS, BART.

THIS delightful picture,[1] one of Romney's happiest efforts, is the portrait of a young woman, perhaps not strictly beautiful, but full of grace and charm; she sits, slightly bending forward, in an easy, natural attitude, a little dog nestling in her arms in the prettiest way. The face is a full three-quarters, if one may use such an expression; the dress, left open to show the throat, is of filmy white material, and the hair is bound with a blue fillet; the background is composed of shades of green with a peep of blue sky beyond. The hands, part of the dog, and the dress are broadly and sketchily treated so that the attention may not be distracted from the sitter's head. This portrait once formed an item in the collection of Mr. 'Fish' Crawford, of 146 Piccadilly, which mansion, along with its pictures, came into the possession of the Antrobus family about the year 1822. This house was sold by the same family in 1889. The picture now adorns one of the rooms at Amesbury Abbey, Wilts.

The subject of our portrait was Jane Maxwell, second daughter of Sir William Maxwell, Baronet, of Monreith, Wigtonshire. She married, in October 1767, the fourth duke of Gordon, and in September 1768 became the mother of a daughter, the future duchess of Richmond, of Waterloo renown. Another portrait, by Sir Joshua Reynolds, of the duchess of Gordon is to be found at Gordon Castle, the duke of Richmond's Scottish home. It represents an older but decidedly handsome and imposing dame, who has lost all the girlish bewitching looks which charm us in the Romney portrait. Jane Gordon's character was one of great energy, which expended itself in diverse ways. She raised the regiment of Gordon Highlanders for her son, the fifth and last duke of Gordon; according to the well-known story her success as a recruiting sergeant was partly at least due to the fact that she allowed the recruits to take the king's shilling from her lips with their own. She successfully married her five daughters, cut a figure along with the duchesses of Devonshire and Rutland in the political world of her day, and constantly entertained society, had a passion for dancing, and was an admirable performer. Having apparently attained successfully to all her ambitions, she died in April 1812 at the comparatively early age of sixty-four.

Permission to engrave the Romney portrait was given to Messrs. Agnew four years ago, and this was the first and only time, to my knowledge, that it has been engraved.

FLORENCE CAROLINE MATHILDE ANTROBUS.

[1] Reproduced on page 104 (Frontispiece)

A PICTURE AND A MINIATURE BY DROUAIS IN THE COLLECTION OF MR. J. H. FITZHENRY

THE work of the eighteenth-century French painter Drouais is little known in England, but in France it is much sought after by collectors, and it will be remembered that a pair of small portraits from his brush fetched a very high price at the Lelong sale. The miniature and picture here reproduced have an interesting history. The miniature[2] contains the portraits of the marquis and marchioness de Beauharnais,

[2] Reproduced on page 126.

represented as painted on one canvas, which is held up by a negro slave while a figure believed to be the painter himself lifts up a drapery to reveal them. The reproduction is the same size as the original, and gives a good idea of the brilliant colouring of the miniature, which has peculiar interest from the fact that it probably contains a portrait of Drouais by himself. The marquis de Beauharnais was one of the most important colonial officials under Louis XV, for he held the position of governor of Martinique, the beautiful French colony which was devastated in the spring of 1902 by one of the most terrible volcanic eruptions in history; the negro in the miniature is probably introduced as a reminder of the marquis's connexion with the West Indies.

In the picture, which is reproduced in monochrome,[3] the portraits of the marquis and marchioness again appear; the boy whose portrait Drouais has painted is their son Alexander viscount de Beauharnais, afterwards the first husband of Josephine Tascher de la Pagerie (afterwards empress), who belonged to a wealthy Creole or French West-Indian family; he wears round his neck a miniature of his mother, and holds his father's portrait in his hand. The boy cannot be more than nine or ten years old, so the portrait must have been painted about 1770. This picture has been pronounced by more than one good judge to be as fine an example as could be found of Drouais's power as a colourist, and though rather theatrical, it has considerable charm; the masterly treatment of the hands may be particularly noticed. The miniature has no claim to beauty; the marquis and marchioness are not a handsome couple, and Drouais himself is far from being an Adonis; but as regards technique, and especially colour, Mr. FitzHenry, who is no mean authority, considers that it must be ranked as one of Drouais's best works, and certainly among the finest French miniatures extant.

Both the picture and the miniature were presented by the marquis to his son's tutor, a noble ecclesiastic, and have been in the family ever since until recently when they passed into Mr. FitzHenry's possession from that of a country curé in France, who had inherited them as a collateral descendant of the original owner. In all probability the miniature has scarcely seen the light since it was painted, and this would account for the freshness of its colouring and its splendid state of preservation.

R. E. D.

[3] Page 129.



PORTRAIT OF ALEXANDER WILLIAM, DUC DE BEAUHARNAIS, AND OF THE MARQUISE DE BEAUHARNAIS, BY ELISABETH LOUISE VIGÉE-LEBRUN
IN THE COLLECTION OF MR. J. H. HEZZRONWY

MR. CHARLES EDWARD JERNINGHAM'S COLLECTION OF ENGLISH GLASS IN THE VICTORIA AND ALBERT MUSEUM

WRITTEN BY C. H. WYLDE

AMONG the minor arts of old English social life probably none has lately attracted more attention than that of which the examples are the most frail and by nature the shortest lived of the whole category—namely, the glass vessels used by our ancestors in everyday life. Interest in this art, which has hitherto been so lamentably lacking, with such dire results, owes much of its rapidly growing popularity to the publication of Mr. Hartshorne's great work, to the able articles in this magazine on the collection of Mr. Singer from the pen of Mr. W. E. Wynn Penny, and to the generous action of Mr. Charles Edward Jerningham, who has in such a public-spirited manner lent a very valuable portion of his collection of old English glass to the Victoria and Albert Museum, where it is now exhibited in the new gallery lately added to the buildings and constitutes one of the most interesting features of the European glass collection. It is difficult to over-estimate the services which are rendered to the student of our national social history, to the artist, and to the antiquarian, by the painstaking and laborious researches of collectors like Mr. Jerningham, who, working often amongst unsympathetic surroundings, rescue from destruction the most easily destroyed records of the lives of our ancestors, and freely make public the benefits of their labour. The nature of glass gives to the productions in that material forms which are peculiarly its own; its ductility and rigidity allow it to assume shapes which are absolutely impossible in any other material. What potter, however skilful, would attempt to imitate in porcelain or earthenware the light and graceful creations of the Venetian glassmaker of the fifteenth and sixteenth centuries? Even the comparatively solid and heavy examples of British workmanship, which would have a very dull and plain appearance in an opaque substance, are rendered pleasing and decorative by virtue of their brilliancy and transparency.

The art of glass-making was pretty generally known throughout the greater part of Europe from very early days. It probably came to Greece from Egypt, and we know that Rome imported glass largely from Alexandria. Pliny writes of the art of glass-making being known in his time in France and Spain, and glass vessels are frequently mentioned by various European writers through all ages. That the manufacture is supposed to have been well known amongst the Israelites in King Solomon's time is recorded in the Arabic story of the visit of Bilkeesha, queen of Sheba, to King Solomon. The latter, who wished to ascertain if there was any truth in the legend that Bilkeesha was a demon in disguise, caused a shallow sunken space to be made in front of his throne and filled with running water; this he covered with a sheet of glass so clear as to be invisible, so that the queen in her approach should lift her robes to avoid the water, and thus show if her feet were human or in the form of birds' claws. Some of the most beautiful glass vessels in the world, which still exist, are the Egyptian glass mosque-lamps of the thirteenth and fourteenth centuries, a magnificent series of which are exhibited in the oriental section of the Victoria and Albert Museum. To the Venetians is due the credit of reviving the art of glass-making in Europe as an artistic craft, and of bringing it to the very high point of perfection which it reached during the fifteenth and sixteenth centuries. Glass appears to have been made in England

from the times of the Romans onwards; whether it was made in Britain during the Roman occupation or only imported is not positively known, but it is almost certain that it was manufactured by the Anglo-Saxons, some of whose drinking glasses still exist, dug up from graves. In the thirteenth century we find in the 'Taxacio facta in burgo Colcestrie' in 1295 the name of Robert le Verrer, and in 1300 Matthew le Verrer, proving that glass-making must have been in progress at Colchester at that time. Glass was being regularly made in England during the fifteenth century, and in the middle of the sixteenth century Venetians settled in London and carried on their trade. It was not, however, till the seventeenth century that English glass became famous in Europe owing to the discovery of the methods of working flint glass—that is to say, glass containing a large quantity of lead with a certain proportion of potash, which formed the material of the thick, heavy, brilliant English glasses of the seventeenth and eighteenth centuries. Glass drinking vessels were probably not generally used by the masses in this country before the seventeenth century; their place was taken by more durable vessels of metal, earthenware, wood, and even leather. Mr. Hartshorne quotes a passage from Heywood's 'Philocothonista,' written in 1635, where it is stated that in France the idea was prevalent that Englishmen drank from their boots, a theory spread by some French gentlemen who during a visit to this country saw black-jacks in use.

Although our ancestors have always borne the reputation of being great devotees at the shrine of Bacchus, yet if we judge the length of their potations by the depth of the glasses which have come down to us, it would compare very favourably with the capacious size of the drinking glasses of the same period as used by our Teutonic cousins in the Fatherland. But in all probability what the potation lacked in length was made up for in strength; the size of the punch bowls and of the bottles was sufficient to replenish many glasses a goodly number of times, and 'little and often' was undoubtedly the rule in those convivial days. Beer drinkers of the present day will notice with interest the small capacity of some of the ale glasses of the eighteenth century. This is accounted for by the fact that in former days the expressions 'beer' and 'ale' were used for two entirely distinct beverages; the former was simply a drink to assuage thirst and of a light nature, which could be consumed in comparatively large quantities, and for which, therefore, large glasses or tankards were made. Ale, on the contrary, was strong and sweet and often highly spiced, and could only be partaken of in small measures, and, in fact, except amongst the wealthy and fashionable classes, took the place of the ports, sherries, and clarets of the present day. The high estimation in which the fine ale of the eighteenth century was held is evidenced by the elegance in shape and in the beauty of the engraving of the glasses dedicated to its use. The fact also of the enhanced prices of all continental imports into this country owing to the wars between England and France made the expense of wine so prohibitive during a great part of the eighteenth century that the national beverages were practically the only assuagers of the great British thirst, and in addition to the ales, beers, and various cordial waters, we find cider and perry held in high estimation, with glasses specially designed and decorated for their use.

Mr. Jerningham has succeeded in collecting examples of nearly every type of glass used during the last two centuries, but owing to the exigencies of the limitation of space only a few have been able to be illustrated for this article. In plate I the two glasses on either side of the centre glass are typical 'fine ale' glasses, of which the taller one with the opaque spirally twisted threads in the stem is the earlier. Both are engraved with the crossed ears of barley and with the hop spray, emblematical of



H. 7⅛in. H. 7¼in. H. 7⅞in. H. 10⅛in. H. 6⅝in. H. [illegible]in. H. [illegible]in.

[illegible] IN THE COLLECTION OF MR. CHARLES [illegible]

H. $8\frac{3}{8}$ in. H. $6\frac{3}{4}$ in. H. $10\frac{1}{2}$ in.



H. $7\frac{1}{4}$ in. H. $4\frac{7}{8}$ in. H. $5\frac{7}{8}$ in. H. $6\frac{5}{8}$ in H. $4\frac{3}{4}$ in. H. $6\frac{5}{8}$ in.

ENGLISH GLASS IN THE COLLECTION OF MR. CHARLES EDWARD JERNINGHAM



H. 7 in. H. 10$\frac{1}{2}$ in. H. 8$\frac{1}{2}$ in. H. 5$\frac{1}{8}$ in.

ENGLISH GLASS IN THE COLLECTION OF MR. CHARLES EDWARD JERNINGHAM



H. 12¼ in. H. 5½ in. H. 13 in. H. 4⅞ in. H. 12¼ in.

ENGLISH GLASS IN THE COLLECTION OF MR. CHARLES EDWARD JERNINGHAM

the liquor which the glasses were intended to contain. The decoration in the stem of the taller glass, which was so very much used both in England and in the Low Countries, was undoubtedly an inheritance from the Venetian craftsmen brought by them from Venice, where it was called 'latticinio,' and was used in every imaginable form and variety. The glass on the extreme left is a type of a form made for everyday use in taverns and households, and was in vogue during the greater part of the eighteenth century; the shape is known as a 'drawn glass,' the stem being drawn out of the base of the bowl, forming one piece with it, while the foot, which is joined on to the stem, is folded, or turned under round the edge to strengthen it and save it from being easily chipped. Immediately under the bowl at the top of the stem is an air cavity, known as a 'tear-drop,' which in some examples extends the whole length of the stem, and was a very frequent form of decoration. The glass on the extreme right of the plate is a very beautiful specimen of English drinking-glass of the eighteenth century; the high-domed foot and the well-proportioned baluster stem both indicate an early date: it is not probably later than 1730; the bowl is richly engraved with roses and other flowers. The tall centre glass belongs to a later period and differs from the others in being cut instead of moulded or blown; it is painted in black with the Chinese figures and conventional designs which were so popular in this country during the latter half of the eighteenth century, as is shown by the innumerable vessels in porcelain and earthenware of that period ornamented with Chinese designs. The small glass on the block with the high-domed foot, baluster stem, and with the initials on the bowl surmounted by a coronet, was probably intended for liqueur; it is of an early shape, and its origin is a little uncertain, but I am strongly of opinion that it was made in England. The glass on the block to the left is one of a very beautiful set of four in the collection; it probably dates from the first quarter of the nineteenth century. The stem has lost most of the characteristics of earlier examples, although a little of the spiral decoration still remains in the baluster portion; the foot also is nearly flat, thus differing from the older glasses where the foot is invariably raised in the centre where it meets the stem. The shape of the bowl and the engraved decoration of grapes and vine-leaves round the rim denote its intended purpose as a wine-glass.

The glasses depicted in plate II vary considerably in shape from those which have been discussed in plate I. The first one on the left, in the back row, is a beer glass, and is engraved with the conventional barley-ears and hops; its principal interest lies, however, in the engraved letters, W H P, surmounted by a coronet, which probably stand for William Henry, Prince, the initials of King William IV before he ascended the throne, when he was duke of Clarence; the glass may therefore have been one of a set made for the sailor king while he was yet a young naval officer. The centre glass, in the same row, is engraved with a representation of the famous bridge over the Tyne at Sunderland, and bears the inscription SUNDERLAND BRIDGE; a three-masted ship in full sail is depicted sailing under the bridge. That this bridge was considered a great engineering feat at the time is evident, as its completion was commemorated on numerous vases, jugs and tankards of the period, especially on those of earthenware, several examples of which are in the Victoria and Albert Museum. The bridge was finished in 1796, a fact to be borne in mind in connexion with the glass, as it dates the period of the square base; the festoons round the rim are also characteristic of the period, and were a form of decoration which was carried well into the next century, and used not only on glass, but on silver, porcelain, earthenware and furniture. The glass on the right of the back row is another beer-goblet, as is also

the third from the right in the front row ; both are engraved with the hops and barley, but are also enriched with cut ornament ; neither is of early date, but the long baluster stem of the former denotes its earlier origin as compared with the latter, which is of the same form as one referred to by Mr. Hartshorne, made in memory of Lord Nelson, about 1806. The goblet on the extreme left belongs to the third quarter of the eighteenth century. The remaining four glasses on this plate are what were known as 'grog-glasses' or 'rummers,' and were used for various cordials, spirits or punch ; they all have the short baluster stem and heavy-cut square base similar to that of the Sunderland Bridge glass noticed above, and are probably not earlier than the first quarter of the nineteenth century.

The large jug on plate III, although probably not dating prior to the last quarter of the eighteenth century,is pleasing in outline. The two mugs standing on either side of it are descendants of the old glass tankards with flat bottoms made in the same form as their silver and pewter contemporaries; the thread ornament round the rims is copied from the same pattern on their silver prototypes; in the base of the one on the left is a sixpence of William IV, while on the front are engraved the initials T L I, and the date 'Feb. 23rd, 1838.' The tankard on the right is of doubtful origin, but was possibly made in Spain. The same may be said of the covered vase in the centre of plate IV.

The two decanters on the last plate are not earlier than the nineteenth century, but in the one on the left the continuation of the handle round the body is an interesting feature. Of the two tumblers there is little to be said after stating that they probably both date from the early part of the nineteenth century; the later one on the right is engraved with masonic emblems. Other interesting glasses belonging to Mr. Jerningham's collection and exhibited in the Victoria and Albert Museum remain to be described, amongst them a large punch-bowl and ladle ; the handle of the latter is turned over, forming a hook, so that it may hang on the rim after use and not slip into the bowl. There are also two specimens of the opaque white glass of Bristol manufacture, and amongst others worthy of notice a ruby-coloured bottle decorated with a rudely engraved band of vine-leaves and grapes: this Mr. Jerningham considers may date from an early period, possibly the seventeenth century. In conclusion it must be admitted that our knowledge of the productions of the English glass-maker prior to the eighteenth century is extremely limited. To Mr. Hartshorne, who has written the standard work on the subject, is owed the preservation of much from sinking into total oblivion ; we can only hope that he will continue his labours in the same direction. It is only fair to state that the examples lent to the museum by Mr. Jerningham are only a sample of his collection, which is perhaps the finest in London, his intention being more directed on showing various types than in filling a number of cases.

ON ORIENTAL CARPETS

ARTICLE VI—THE ART OF DYEING

BEFORE entering further into the consideration of the symbolism of colour in oriental textile fabrics and notably in carpets, it will be well to have some knowledge of the colours employed, and also of the methods of preparing them. It will be understood, of course, that in dealing with this, as with every other branch of the subject, reference is always made to old and genuine specimens or to modern copies in whose reproduction, as nearly as is possible in these days, the same dyes and materials have been employed. With such modern and debased imitations of old rugs as are produced in Indian gaols and in certain parts of the Caucasus for the cheap European market (an oriental will not look at them), this series of papers has nothing to do. These shoddy productions, with their jute or hemp backing, their aniline dyes, their coarse, adulterated, and imperfectly cleansed yarns, and their loosely woven and slovenly executed designs, are but one step, if anything, higher than the glaring abominations that Japan sends over for the fleeting embellishment of the suburban flat.

The secret of the intensely brilliant though exquisitely harmonious colouring of oriental textile fabrics would seem to be the result of a special gift accorded to the races that produce them. That this instinct for colour and this desire for its perpetuation should be inherited in the mind of the oriental is, however, in no way surprising, for it is but the expression of a natural yearning to secure in art for posterity the vivid glories nature has placed before his eyes. So far is this true that many actually savage nations colour their clothes or wrappers or mats brightly and harmoniously although absolutely devoid of social or mental culture. On the other hand it is notorious that coeval with the progress of western nations in civilization, in scientific achievements, and in the higher philosophies of life, has been the gradual extinction of the feeling and need for vivid colouring in daily existence. What, indeed, could be more dingily hideous than the costume of the western gentleman of the present day? It may be said that of western nations those who are the most old-fashioned, the least educated (as a whole), and the least changed from the rude customs of old times, retain the greatest enjoyment of and feeling for colour. However Europe may have cultivated the study of colour and may have sought to comprehend its laws, the traditional and instinctive taste of eastern nations has remained unattainable by westerners, who in textiles of all kinds, gossamer muslins, gold and silver tissues, shawls, silks, embroideries and carpets, have had perforce to take their models invariably from the east.

The origin of the art of dyeing is lost in the mists of time, for the practice of it antecedes the dawn of history. At the time of the compilation of the Book of Exodus the art of dyeing had made great progress in Egypt, for the writer mentions blue, purple, and scarlet dyes, and speaks of 'badgers' skins dyed red.' In Phœnicia undoubtedly the art was brought to a high degree of perfection at a very early period. It seems indubitable that the discovery in Tyre of the purple dye (used for colouring woollen cloth) which took its name from the settlement was antecedent to the time of Moses. This purple, which has since its first employ remained always historically famous, was, according to Pliny, obtained from two species of univalve shell fish which abounded on the Phœnician coast. The first he calls *buccinum*, probably on account of its resemblance to a hunting horn, and the second *purpura*. From these shell fish a single

drop of the dyeing fluid was extracted by the opening of a vessel situated in the throat. The fluid thus obtained was mixed with a quantity of salt to prevent putrefaction. To this was added five or six times its weight in water, and the liquid was then kept at a mean heat in a metal vessel for about ten days, during which time impurities were removed by frequent skimming. The dye was then ready for use, and the wool to be coloured, being carefully washed, was placed in it for some five hours, taken out, carded, and again immersed until all the colouring matter was extracted. To obtain different shades with this medium varying quantities of carbonate of soda, urine, and an extract of a marine plant called *fucus* were employed. Pliny says that the Trojans dyed their cloths first in the liquid of the *purpura* and then in that of the *buccinum*. It was no doubt the extreme rarity of the shell fish that produced this rich and beautiful blood-red colour that caused the Tyrian purple to become an appanage of the Roman emperors, by whom alone it was worn, and the limited manufacture early became extinct. An attempt was made in the seventeenth century to obtain the same shade of colour by Mr. Cole, of Bristol, and again in the eighteenth century by the French chemist, M. Réaumur. It is probable that the nearest approach to the 'purple' dye of Tyre was that known as 'kermes.' As has already been said, this dye has been known from time immemorial throughout both the east and west. Like the cochineal, which since its introduction into Europe by Cortez in A.D. 1518 has largely taken its place, kermes is the product of an insect (*coccus ilicus*) belonging to the coccus genus of hemiptera. The insect lives on the *quercus coccifera*, a small evergreen oak which has been found in almost every country. For the manufacture of the dye the female alone is useful, and, as with the cochineal, when distended with eggs. In this condition it is collected during the months of May and June from the small branches of the trees where it is about to lay. To destroy the young the insect is exposed to the steam of vinegar for the space of half an hour, after which it is dried, the resultant small grains thus formed being of a reddish brown colour. In its subsequent preparation the complete value of the colour is only brought out by full exposure to the sun, and the quality of the water used in its dilution is of such vast importance that the perfection of the dye is largely dependent on the locality where it is made. The durability of kermes, which is practically an imperishable colour, is most probably due to the astringent qualities in the oak on which the insect feeds. Known at once in the Himalayas, in Persia, Bokhara, and in China, kermes was used all over Europe in the middle ages. Venice used it for the famous red to which she gave her name. In Poland it was found on the roots of the *scheranthus perennis* in the Ukraine. Cochineal and lac, the two other best known and chiefly employed red dyes, are also the products of insects. The first of these is the name given to a small insect that inhabits the *cactus coccinilifera* and three or four other cacti known as the coccus cacti. It is prepared—after the initial process, which is similar to that with kermes—by being digested in alcohol for so long as it communicates a red colour to the liquid. After being left to spontaneous evaporation, it lets fall a fine crystalline matter of a beautiful red; this is then dissolved in alcohol, and the result mixed with its own weight of sulphuric ether; the mixture then becomes muddy, and the deposit of cochinealin of a purple colour is found at the bottom of the vessel. This deposit melts at 122 degrees, and if the heat be increased decomposes, yielding carburetted hydrogen gas, a great deal of oil, and a little acid water; no trace of ammonia can, however, be found. It is very soluble in water, and the aqueous solution, however concentrated, deposits no crystals. When cochineal is pure no acid throws it down from its aqueous solution,

but acids produce a sensible change of colour, and under their influence it gradually becomes yellow. By admixture with turmeric or with bitartrate of potash, a brilliant scarlet is obtained. A solution of tin effects the same result, but its employ spoils the wool and limits the action of colouring; moreover, the hue obtained by its use is harsh and crude. Turmeric, however, being a fleeting dye, necessarily impairs (as do the acids) the permanency of the colouring obtained, as also do alkalines, which make it first violet and then yellow, from which hues it is impossible to restore it to its original colour. The reason for the preference for cochineal over kermes from the moment of its discovery is unfortunately not far to seek; and to the same sordid cause —namely, the desire of pecuniary gain at the expense of artistic value—do we owe the decline and in many cases disappearance of substances of one kind or another which gave their imperishable worth and beauty to the productions of old-time workers. It requires from ten to twelve times the amount of the already more costly kermes to produce the same depth of colour as cochineal, and the fact that the latter article had nothing like the lasting qualities of kermes was of no concern to the trader who employed it.

The stress of competition has, however, brought us one step lower. As cochineal is to kermes, so is lac to cochineal. This last, which is largely prepared in Bengal to-day, where it was despised and rejected by the early and conscientious dyers, is obtained from the incrustations made by another insect (the *coccus lacca*, akin to the cochineal) on the branches and twigs of various trees. The twigs thus incrustated are broken off and sent to market, and from this stick-lac (*i.e.* the cells made by the insect for its eggs, which adhere to the twigs) the dye is obtained. The crushed lac is treated with water to dissolve the colouring matter, and the coloured fluid is then evaporated to dryness, when the residue is formed into little cakes two inches square and half an inch thick. These are of various qualities according to the amount of impurities they contain, and for trade purposes are ordinarily marked with different letters by which their quality is recognized. The reds commonly in use to-day are preparations of lac dissolved in tamarind juice, with sulphate of alumina and potash added as a mordant. It should be noted that lac dyes are much less permanent and are more easily susceptible to changeful influences than are those derived from cochineal. A yet lower stage of degradation has, alas, been reached within a comparatively few years, for aniline dyes have to-day very largely taken the place even of the inferior lac. This matter of aniline dyes, however, is too sordid a subject to be treated in this connexion in the pages of The Burlington Magazine.

If the red dyeing substances have been dealt with first in this paper it is because of the paramount position held by them in their varying shades and combinations in the scheme of colour-symbolism.

In dealing with yellow dyes as used by orientals it is noteworthy that of the many which they employ one only is of other than vegetable origin. This is obtained by boiling sulphur in water impregnated with carbonate of soda with which a small quantity of turmeric has been mixed. The deepest yellow of this class is produced by dipping the resultant in potash ley. Turmeric, the product of which when used by itself gives a somewhat dingy and dirty yellow hue, is—albeit by no means a permanent dye—largely used in conjunction with many other yellow-giving substances of various shades. Turmeric is obtained from the root-stock of the *curcuma longa*. This species of curcuma is a handsome herbaceous plant, the flowering stem of which has long, narrow, sheathing leaves, above which rises a leafy spike of yellow flowers. It is cultivated all over India, and also grows in the East Indian isles, in China and in Fiji. The tubers, which are yellowish externally,

yield a deep yellow powder of a resinous character, from which is prepared the dye. Another yellow dye is obtained from the cotton plant (*gossypium Indicum*). The *cedrela toona* also, which has a fragrant white blossom, yields a yellow dye which is extracted by boiling the flower with water until three-fourths of the water has evaporated. Yet another yellow is extracted from the root of the *datiscus canabinus*, which grows in Kashmir, Nepal and the Himalayas. The bark is used as well as the woody portions of the root. The *asbarg*, which is the flower of the Cabul larkspur, gives a yellow dye of a peculiar richness and brilliancy which is especially employed for colouring silks. The *bixa orellana*, another plant, provides colouring matter which imparts a bright orange to silks and a deep yellow tint to woollen and other textiles. The *palmelia perlata* and the *palmelia Nepalense*, the polychotria root, each and all produce a bright yellow dye, as do also the 'tisso' flowers of the *butea frondosa* and the *butea superba*.

The orange dyes employed for textile fabrics are for the most part obtained from two sources: the *artocarpus integrifolia* or jack-tree wood, which is especially employed to obtain the peculiar orange with which is coloured the clothing of the Buddhist *phoungye* in Burmah. The other orange dye chiefly used is obtained from the *nyctanthis arbortristis*, or narsingar. The flowers of this after gathering are dried in the sun and kept for use when required. They are then boiled in water in proportion of one pound to ten gallons, and the solution is evaporated to nine gallons. This, however, is a fleeting colour, and to attain any degree of permanency must be built up with one of the deeper vegetable yellows.

In order to arrive at the brown effects which are to be found occasionally in the borderings of specimens of value, and sometimes in the body of commoner pieces, the natural wool, where it can be found of the desired shade, is ordinarily used. Where this, however, is unobtainable, a yarn as nearly approaching it as can be found is dyed with a preparation of the *palmelia borreri*.

Of course, in no country is either white or black considered as a colour. In oriental carpets where the former of these appears in the design, as is constantly the case, it is contributed by the natural bleached yarn. With regard to blacks, if no black yarn of the desired natural richness is obtainable, the darkest that can be procured is either dipped repeatedly in a strong solution of indigo, or else it is treated with the peculiar mud (an accumulation of years) which is found in the bottom of water tanks.

It is beyond doubt that after kermes indigo is the most important dye known to the world. The plant which supplies it, the *indigofera tinctoria*, is found in many parts of the world, but down to the present time has been cultivated in its highest commercial perfection only in certain parts of India. The process of extracting the dye is interesting. The freshly cut plant is filled into 'steeper' vats and strongly pressed down with wooden beams interlaced with bamboos; water is then let into the vat, and the process of steeping or fermentation is allowed to go on for a period of from ten to twelve hours, according to the state of the atmosphere. When fermentation is complete, the liquor is drawn off into a lower or beating vat. About a dozen men enter the vat armed with shovels, and these beaters beat the liquor for an hour and a half to two hours. By this means a great quantity of carbonic acid gas is disengaged, and the particles of indigo get thoroughly exposed to the atmosphere and obtain their requisite supply of oxygen, after which they granulate.

The vat is then allowed to settle, the indigo gradually subsides, and the water which separates from it is drawn off and is of the colour of dark sherry. A heavy sediment is left at the bottom of the vat, and this is collected and discharged into

an adjoining cistern and runs through a strainer into the boiler where it is heated to boiling point. From the boiler the liquid indigo is run on to a table over which is spread a sheet, and is allowed to filter through this until it runs clear. By the day following, the indigo, now fully drained, is of the consistency of curds. It is removed to the press-house, put into presses, and subjected to severe treatment with the aid of nuts and screws. By this process a solid mass is obtained which is taken to the drying house, placed on a cutting frame and cut with brass wire into cubes or cakes. These cakes, known in the trade as *goti* or *bari*, are then placed on wicker frames to dry. Soon a whitish efflorescence covers them, and a strong smell of ammonia pervades the building throughout the process of drying. When this is complete the cakes are taken down and brushed, and having been assorted according to colour and quality are packed into boxes for export.

No green dye *per se* is used in the preparation of the materials for oriental carpets. The requisite shade is obtained by steeping the yarn in solutions first of yellow and then of indigo of varying densities according to the demand of the moment. In a like manner violet, when used, which is very rarely, is produced by a similar process of treatment, first with one of the red dyes, and then, as the greens, with indigo.

Thus, then, are produced the dyes which constitute the primary components of the seven perfect colours; for the porcelain blues and the varying shades of rose pink are but the result, as are the different yellows and greens, of solutions of varying densities of the reds and yellows and of indigo.

(*To be continued.*)

EARLY STAFFORDSHIRE WARES ILLUSTRATED BY PIECES IN THE BRITISH MUSEUM

WRITTEN BY R. L. HOBSON

ARTICLE IV.—SALT-GLAZED WARES (*Concluded*)

ALTHOUGH ornament moulded in relief is the decoration most usually found on salt-glaze, particularly on specimens of the best period, and although tea and coffee services are the most commonly cited examples of the ware, it is not to be supposed that the interest in this important branch of ceramics is limited to the consideration of one or the other of these points of view. Indeed, the objects made in this material were legion. It is true that they were mostly articles of domestic use, such as tea and coffee equipages, plates, dishes, pickle trays, mugs, jugs, posset cups, candlesticks (fig. XXIX), egg cups, salt cellars, pepper castors, sauce boats and a hundred other utensils in various shapes and sizes; but occasionally purely ornamental pieces occur, the commonest being baskets and wall vases for flowers (figs. XXXII and XXXIII) and the rarest étuis, toys and figures. The last-named are usually of a very bucolic description, except when they are direct imitations of porcelain models of a better class; the pew group (fig. XII)[1] is an amusing example of the kind of figure modelling the salt-glaze potter was capable of when left to his own resources.

Of the other methods of ornamentation colouring was at first quite subsidiary, and indeed it was confined to occasional dabs of manganese and cobalt oxides, which produced, when fired, puce and blue respectively (fig. XVIII), a black slip very sparingly used to emphasize details, as in fig. XII, and a crude style of decoration known as 'scratched blue.' This last was usually done by women 'flowerers,' who scratched a rough floral pattern into the body of the ware and rubbed a little zaffre or powdered cobalt glass over the incisions, a kind of ceramic tattooing which was largely practised at Burslem about 1750; fig. XIX is a flattering example.

Enamel painting on the finished ware does not seem to have been adopted till the middle of the century, and even then it was practised at first by private enamellers only, such as the Dutchmen who are said to have introduced this kind of trade at Hot Lane, Burslem. These *chambrelans*, or outside decorators, who formed a puzzling feature of the porcelain trade of the period, kept small 'muffle kilns' capable of fusing soft substances like enamel colours, and obtained the wares 'in the white' from the manufacturers. To this class belonged the firm Robinson and Rhodes, of Leeds, who advertised in 1760 that they 'enamelled stoneware which they sell as cheap as in Staffordshire,' and no doubt there were others elsewhere engaged in the same business. The first potter to have an enamelling establishment attached to his works was Ralph Daniel of Cobridge. The enamels would no doubt be used at first merely to colour the embossed ornaments which were still the feature of the ware, but they gradually thrust themselves to the front until the reliefs disappeared altogether or remained only on sufferance. A good instance of an early period is shown in fig. XXI, a charming example in which the colour is still subordinate to the delicate moulding, and a further stage in the transition may be followed on fig. XXII, where the embossed ornament still holds out upon the rim while the enamels are flaunting their favourite Watteau figures in triumphant possession of the middle of the plate. Eventually the co-

[1] p. 70 (January 1904).



18 19 20



SALT-GLAZED WARE IN THE BRITISH MUSEUM

27 28



26 24 25

32 33



30 29 31

SALT-GLAZED WARES IN THE BRITISH MUSEUM

lours invaded the whole piece, the moulded ornaments sank into neglect, and the style of decoration affected by the porcelain painters of the time appeared, usually in a rather feeble rendering, on the salt-glaze. Some of the enamelled pieces, however, were highly successful, and good examples are greatly prized by collectors. The attempts at ground colours do not seem to have led to very happy results, if we except a fine turquoise blue which lent itself particularly well to development under the conditions of salt-glazing, and a good *gros bleu* used with success by William Littler, of Longton Hall fame; Littler's blue is usually relieved by embossed ornaments, more rarely by a delicate white scrollwork which is also a feature of his porcelain. Further examples of enamelled ware are seen in figs. XXIV and XXVI. Fig. XXIII is a milk jug with Littler's blue glaze, and fig. XX shows a somewhat rare combination of marbling or veining with a salt-glaze. Gilding was not very frequently used, and when it does occur it is imperfectly fixed by an early process in which size was the medium (fig. XXV). How little its place in surface decoration was understood by the salt-glaze potter may be gathered from fig. XXVII, in which the entire rim of the plate is plastered over with gold, producing a tawdry and tasteless display. This plate, however, in common with fig. XXVI, serves to illustrate the Frederick-worship of the time, and on the rim will be seen two busts of Frederick the Great, Prussian eagles, military trophies, and the legend THE KING OF PRUSSIA. The following extract from a letter of Horace Walpole to Sir Horace Mann, dated 1758, throws an interesting light upon such pieces as this:—'Mr. Pitt is in bed with the gout and the king of Prussia writing sonnets to Voltaire: but his majesty's lyre is not half so charming as his sword: if he does not take care Alexander will ride home upon his verses. All England kept his birthday: it has taken its place in our calendar next to Admiral Vernon's and my Lord Blakeney's, and the people, I believe, think that Prussia is part of *old England*.'

Early Staffordshire Wares illustrated by pieces in the British Museum

The remaining method of salt-glaze decoration is transfer-printing, a process applied to pottery and porcelain by Sadler of Liverpool about 1750. The merit of discovering this process, which worked a revolution in the ceramic decoration in this country, has been diversely claimed for Sadler and Alderman Jansen, of the Battersea enamel works. It is probable that they both made independent discoveries, but the only point that concerns us here is the fact that before this kind of decoration had made its way into the potteries the Staffordshire wares were not infrequently sent to Liverpool to be printed. Black, red, and lilac were the colours used; fig. XXVIII is a somewhat rare example of the last, and was certainly decorated, if indeed it was not actually made, at Liverpool.

Salt-glaze is very rarely marked, and those who hanker after exact information about the dates and makers of their treasured pieces must needs be content in the case of this ware with generalities, or at best conjectures. The industry was so widespread that at one time there was scarcely a potter of consideration in the district who was not engaged in it, and there never was any hesitation in Staffordshire about copying each other's productions. We have incidentally mentioned the names of Elers, Astbury, Twyford, Ralph Shaw, Dr. Thomas Wedgwood, among the representatives of the early period. The last-mentioned potter took Aaron Wood as apprentice in 1731, and we learn from the indenture that his works were at Burslem. Another indenture proves that in 1743 the same Aaron Wood was engaged to work exclusively for the period of seven years for another Burslem potter of the name of Mitchell; when this period had expired, he set up a manufactory on his own account, though he still continued to supply moulds to other potters,

among whom were Whieldon and Wedgwood. Ralph Wood has already been named in connexion with a 'block' dated 1749, and Ralph Daniel's progressive spirit was shown by the introduction of plaster-of-paris moulds, and the establishment of an enamelling department on his works. Of the numberless other salt-glaze potters, few names have survived and fewer are worth naming, and we shall conclude the list with the brothers R. and J. Baddeley of Shelton, who are credited with the authorship of a not uncommon form of basket illustrated by fig. XVI.[2] Shaw tells us of these two potters that the greatest possible surprise was occasioned when they erected the astonishing number of four kilns in a row behind their works about the year 1750.

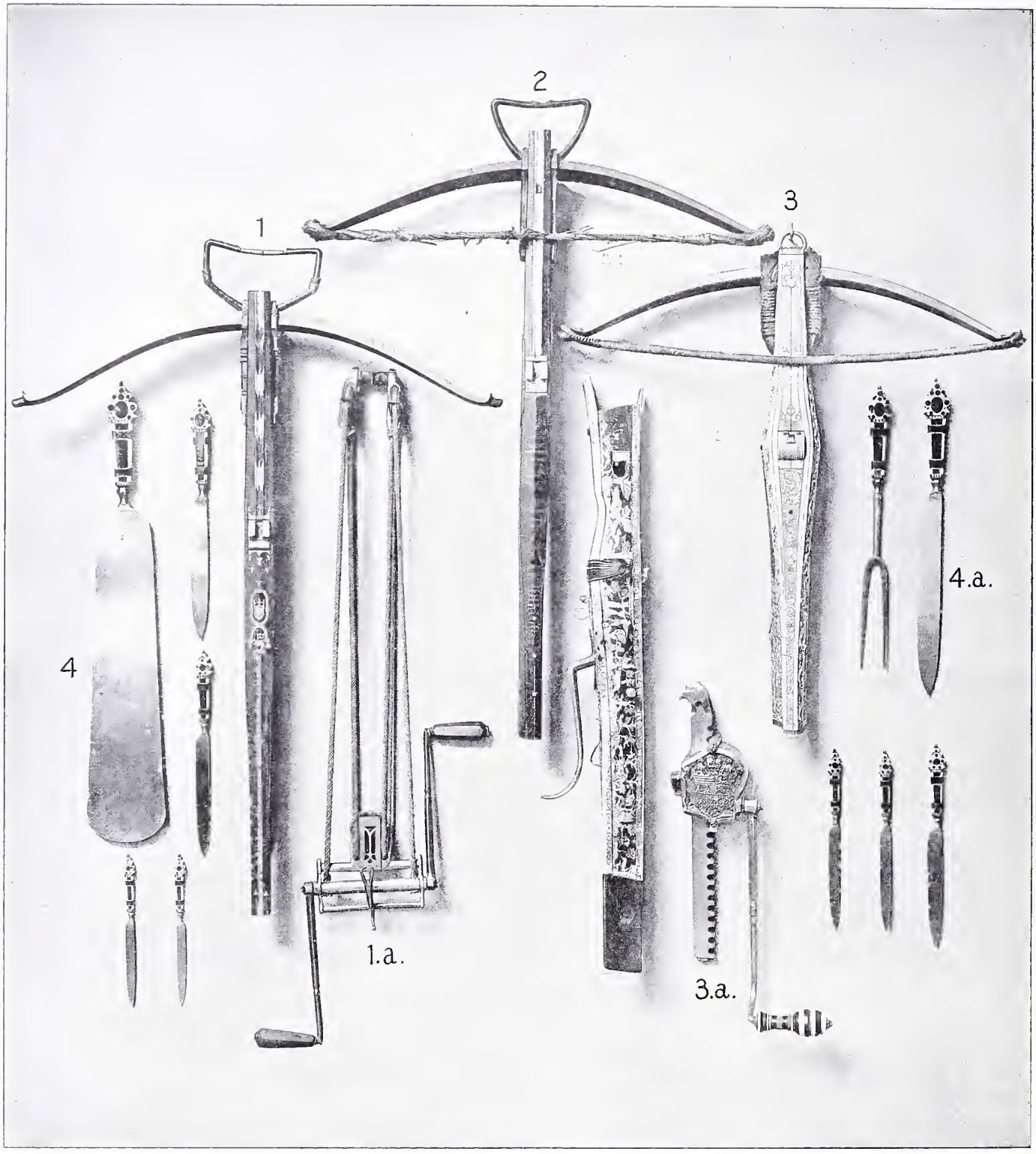
Though the Staffordshire potters were responsible for the bulk of the salt-glaze made in this country, the industry was not entirely confined to the Potteries; Liverpool and Swansea had factories of their own, and possibly also Leeds, and Jackfield in Shropshire. It has already been hinted that the period of production of the ware ended about 1780. It is true that it lingered on in some belated potteries into the nineteenth century, but the pieces made during this period of decay are not worth considering. The causes of its downfall have been briefly touched upon in dealing with the history of its ornamentation; the final blow was dealt by the cream ware, perfected by Josiah Wedgwood between the years 1760 and 1770. Salt-glaze with its rough surface and its liability to crack in a sudden change of temperature could not hope to compete with the superior smoothness and durability of this neat earthenware which has held its own down to the present day, and as its existence depended rather upon utility than elegance, it had to abandon the struggle. But it will always appeal to the collector, not merely as an essentially English growth, but on account of the real charm of the delicate and waferlike body, the sharpness of execution and the freedom and originality of ornament, which render the specimens, of the best period at any rate, when placed against a suitable background, capable of competing with the daintiest porcelain.

It is only to be expected that the risks of a hundred and fifty years should have sadly reduced the number of examples of this destructible substance, while public and private collections have absorbed a large proportion of the surviving pieces. The bulk of a fine collection, probably the finest ever made, formed by Enoch Wood, youngest son of Aaron Wood the block-cutter (what opportunities he must have had!), was sent to the king of Saxony in 1835, and is now lodged in the Dresden museum; and a splendid series was entirely lost in the Alexandra palace fire in 1873, in company with many other irreplaceable treasures of the potter's art.

But if the desirable specimens are not easily acquired, the collector will console himself by the reflexion that he runs little risk of being victimized by spurious examples; for though it is difficult to imagine that any form of art is still unprofaned by the Elinas of this and other countries, it is generally believed that, owing to the inherent difficulties of fabricating this particular material, *truquage* in salt-glaze has been confined to enamelling uncoloured pieces and 'improving' the surfaces of those that have been only sparsely decorated. Let us hope that this view will not prove to be unduly optimistic.

[2] p. 70 (January 1904)

(*To be continued.*)



Figs. 1 and 1*a*.—Crossbow used for the chase of Louis XII of France, with windlass, dating from about 1499
Fig. 2.—Crossbow used for the chase of Emperor Maximilian I (1510)
Figs. 3 and 3*a*.—Stalking Crossbow of King Maximilian II, of about 1560
Figs. 4 and 4*a*.—Set of Hunting Knives of German work of 1640
Fig. 5.—The Stock of a Sixteenth-century Crossbow

ANCIENT WEAPONS OF THE CHASE

WRITTEN BY W. A. BAILLIE-GROHMAN

ARTICLE II

OUR last paper dealt principally with the crossbow, and before leaving the subject we must still devote some space to this important sporting arm. Our first plate represents some of the treasures of the famous Ambras collection, which is now incorporated with, and housed in, the magnificent new imperial museum of art in Vienna, a repository the like of which no other town possesses. The crossbows on the left and in the centre are very famous arms. The former once belonged to Louis XII of France, and not only the steel bow, but all the metal work about it is exquisitely gilt and engraved. The wooden stock is covered with ivory inlay work of wonderful delicacy, amongst the principal designs displayed being Anne of Brittany's coat of arms, and below it the emblem of the order of the Porcupine, for it was Louis XII who reorganized in a brilliant form that ancient order founded in 1391. According to Professor Boheim's instructive treatise on the imperial collections of arms, this crossbow was made in the last decade of the fifteenth century, and it probably came to the Hapsburgs as a present from King Louis to the young Archduke Philip of Austria, who visited the king at Blois in 1502. The windlass pictured at its side belonged to it, and as even the cords are the original article, it is one of the few existing perfect examples of this unwieldy contrivance.

The crossbow in the centre of the picture is the *Jagdarmrust* of the great mediaeval sportsman Emperor Maximilian I, and is unquestionably one of the most interesting relics of the golden age of venery. The fact that the original cord is still attached to it makes it all the more important. The workmanship is plainer and more workmanlike than that of the French king's weapon, but even Maximilian could not get away from mottoes and devices, for the stock as well as the steel bow bears ample witness to this fancy. Twice in gothic lettering is engraved on the gilt steel bow the emperor's motto: *Halt Mas*, which we might translate by 'Moderate Yourself,' that being the device of the order of Frugality of which he was a member. The steel bow is nearly 4 in. wide and half an inch thick, and the bowstring is 27 in. long. On the varnished wood of the stock are written in gold and silver lettering proverbs from the Psalms. The trigger arrangement has the locking guard to which we have referred in our previous article, and which, it is said, was one of the emperor's many ingenious inventions. The crossbow on the right-hand side, with the compact *crennequin* below it, was the arm of one of Maximilian's successors, Maximilian II. It dates from about the year 1560, and is interesting because it is possibly the earliest weapon of this sort supplied with a set or hair trigger. As one need entertain no suspicion concerning the contemporaneousness of the trigger, it conclusively shows that the invention of the hair trigger, usually supposed to have been made about the end of the century by a Munich gunsmith, is of somewhat earlier origin.

The second plate is the reproduction of a large painting by Lucas Cranach the younger painted in 1545, representing a large battue or stag-drive given by the Elector John Frederic of Saxony, the friend and protector of Luther, to the Emperor Charles V after the diet of Spires in the previous year. In the foreground we see the emperor, his brother Ferdinand king of the Romans,

several electors and Sybilla of Cleves, electress of Saxony, all armed with crossbows, shooting at stags driven into a pond or lake of grotesquely foreshortened proportions. In a boat on the right-hand side we see the two Cranachs, and on its side—invisible in the much-reduced reproduction—is Cranach's mark, a dragon, and the date 1545 (1547 ?). The town in the background is meant to be Torgau on the Elbe, some hours' journey below Dresden ; the tower on the right of the castle is the *Flaschenthurm* or Bottle-tower, said to have derived its name from the fact that electors used to have great carousals in its upper rooms, while the lower chambers and cellars were filled with bottles and casks of the choicest vintages. The original is possessed by Lord Powerscourt, who bought it years ago for less than £100, a ridiculously low price, at Christie's, at the sale of the marquess of Breadalbane's collection. It is of considerable historical value, for here we have a row of portraits of some of the principal personages on the stage of European politics during the Reformation. Cranach seems to have had a particular liking for this and similar scenes, for there exist three companion pictures, two of which hang in the royal gallery at the Escurial, the other in the imperial museum in Vienna. As I knew of these, but not of Lord Powerscourt's canvas, I was not a little surprised when my eyes unexpectedly fell on this picture hanging in the dining-room at Powerscourt. According to an interesting article in *The Archaeological Journal* (Vol. 7, p. 303), of which I heard only subsequently, it was purchased from the collection of the Count de Survilliers (Joseph Buonaparte), and brought to this country from his mansion in America. Of the four pictures the Vienna and the Powerscourt examples bear the greatest resemblance to each other, the date on the former being, however, 1544.

Lucas Cranach by no means witnessed the end of the crossbow's reign either for sport or for warfare, and we shall have to revert to the subject in our next article. Montaigne, writing a few months before the painter's death (1585), gives still free vent to his prejudices against the new-fangled guns, saying that the concussion of the ear is unbearable and most injurious, and their effect so insignificant that it is to be hoped that their use will be soon discontinued. Half a century later, at the lengthy siege of Rochelle in 1627–8, English bowmen were still employed by Richelieu.

Of the arms of the chase that were contemporary with the bow and crossbow, the sword was perhaps the most important. The third plate introduces to us some choice specimens preserved in the Vienna treasure house. The centre piece is the celebrated hunting sword of Maximilian I. It must have played its part in many dangerous encounters with savage bear and fiercely-attacking boar, for we know that this courageous sportsman loved nothing better than to attack these beasts single-handed in their lairs, where the combat was necessarily fraught with much danger. Unlike Charles the Great's sword Joyeuse, King Arthur's Calabrun, Roland's Durandal, and Lohengrin's Floberge, the emperor's sword, less legendary than the above-mentioned weapons of the chase, is not honoured by any name. That this specimen is a masterpiece of some famous armourer whose identity has unfortunately been lost, a glance at our reproduction will show, and there are very few similar weapons that even approach it for beauty of the metal chiselling, the exquisite damascening and facetting of the blade, and the supreme and yet simple elegance of its whole shape. These unusual points are difficult to describe ; only a personal examination of this gem can lead to a satisfactory appreciation of its beauties. As in the writer's case, who never fails to feast his eyes on it whenever visiting Vienna, the visitor, if he is a fancier of ancient arms, will return again and again to take in every detail of what is probably the finest and most inter-



THE ELECTOR CHARLES V AT THE [illegible] AT A HALTE[illegible], BY LUCAS CRANACH THE YOUNGER, IN THE COLLECTION OF THE VISCOUNT [illegible]

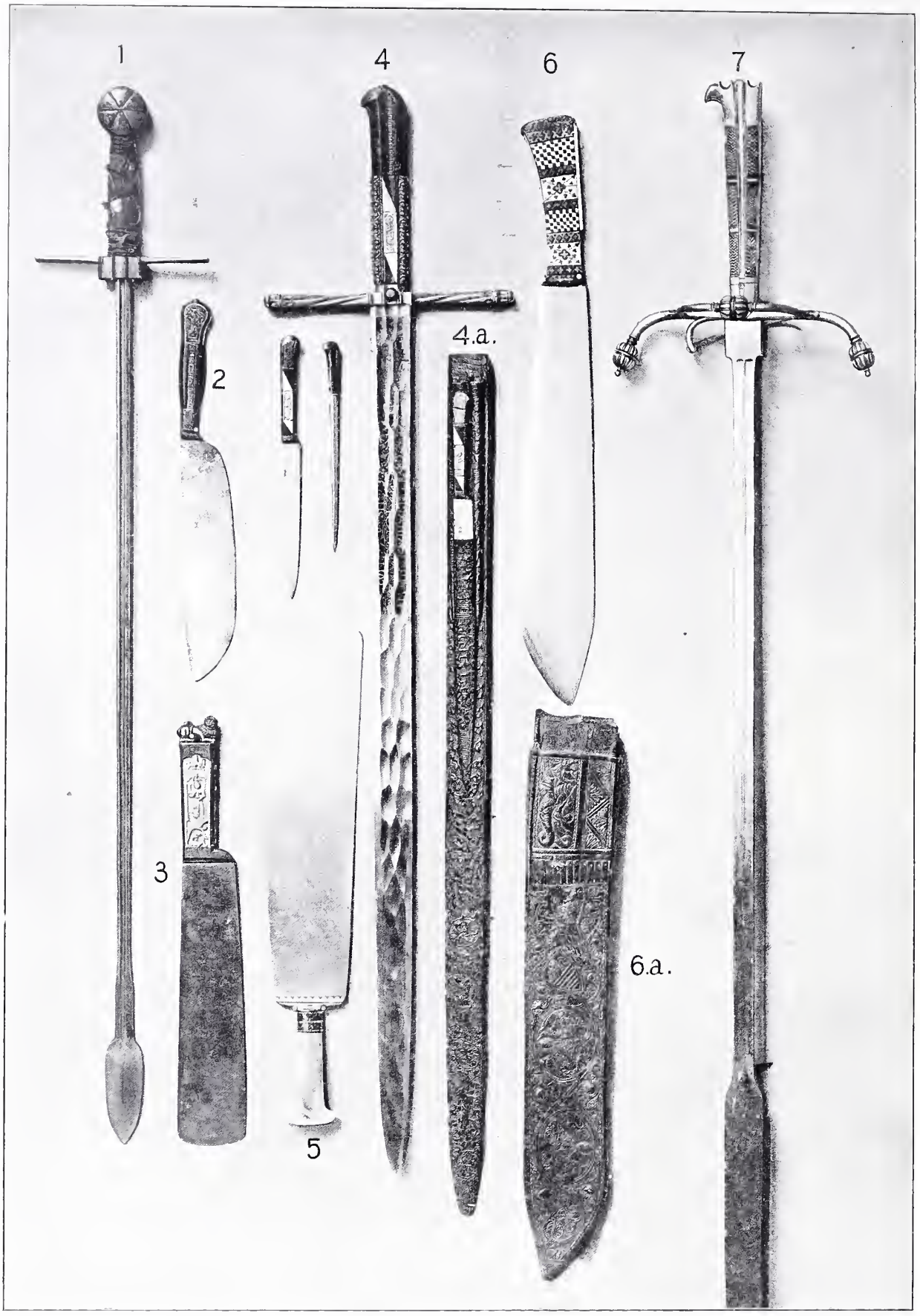


Fig. 1.—Sword for wild boar (1500)
Fig. 2.—Hunting Knife of Charles the Bold of Burgundy (1450)
Fig. 3.—French Hunting Knife (1480)
Figs. 4 and 4*a*.—Hunting Sword of Emperor Maximilian I, with Sheath and Small Knives. German work of 1490
Fig. 5.—Sixteenth-century 'Waidblatt,' used for 'undoing' big game.
Figs. 6 and 6*a*.—Hunting Knife and Sheath of 1310
Fig. 7.—Sword for wild boar. Where the blade broadens is the guard

esting hunting weapon that is extant. The blade is 34 in. in length and 2 in. wide. For three-fifths of its length it is double-edged, and for about two-thirds it is blued in what was known to the Milan armourers as 'alla sanguigna,' a process that gave the steel that blue-red shimmer it obtained when withdrawn from the body of a foe, be it human or animal. According to Professor Boheim, this sword dates from the year 1490. The scabbard of *cuir bouilli* is in a fairly perfect state of preservation. It is covered with impressed designs of spirited leaf-work and scroll arabesques in the early renaissance style. At the top there are two small side pockets to hold the small skinning knife and the steel, articles which are represented to the left of the sword, and which were considered such indispensable tools that few hunting swords of the period in question are found lacking them.

The broad-bladed, spatula-shaped hunting knives in the left-hand lower corner of the plate are *Waidblätter*, a species of hunting knife exclusively used for the 'undoing' of stag or boar. On these occasions all kinds of ceremonies were observed, the most amusing of which was the 'blading,' viz. striking with the broad part of the blade the seat of any hunter who had contravened any of the numerous then strictly enforced rules and regulations of venery. The knife nearer the left edge is of French workmanship of about 1480, while the inner one dates from the end of the subsequent century. About this period the Germans began to make the *Waidblatt* of formidable thickness and weight, for the immense bags it became the fashion for princes to make necessitated heavier tools. An ordinary one dating from the beginning of the 'slaughter period,' which I have in my collection, weighs over four pounds, and even heavier ones are in the Dresden museum.

The hunting knife hanging above the last-mentioned two specimens is of an earlier shape, viz. 1450, it being the hunting knife of Charles the Bold of Burgundy. Yet older is the knife on the right-hand side of Maximilian's sword, for it dates from about 1310, its sheath being of beautifully tooled *cuir bouilli*. To judge by its shape it was employed for the same purposes as was the German *Waidblatt*, *i.e.* for severing joints as one would with a chopper. The hanger, or *Hirschfänger*, a kind of hunting knife much used in Germany, which is often confounded with the broad-bladed *Waidblatt*, was really a later invention, and was nothing more than a hunting sword of reduced size, with a blade from 12 in. to 26 in. in length, instead of some 34 in. or 36 in., as measured many of the real hunting swords.

The weapon on the outer left-hand side of the plate is a fine specimen of the wild-boar sword. The peculiarity of these swords was not only their length, some having a blade forty-six inches or more in length, but their shape and the presence of a cross guard ten or twelve inches and in some cases fourteen inches from the extreme point, placed there to prevent the sword from penetrating too far into the body of the boar. These guards, either square or round in shape, were iron pins or pegs placed transversely in the blade, and occasionally their construction was such that they could be removed by pressing a spring which held them in place in the hole that was cut in the blade. The latter, between the quillons and this peg, was usually unprovided with an edge, in fact it was a rectangular piece of steel which at the point where the cross guard was fixed broadened out into a lancet-shaped double-edged blade some ten or twelve inches in length. It was used of course only to thrust, and to receive the charging boar. In the picture we see the cross guard in the sword on the extreme right, while in the other on the extreme left of the picture, which is also a *Schweinsdegen*, but of shorter dimensions—the blade being only 34 in. long—this guard is lacking. This latter

weapon has a gilt pommel and quillons. From a passage in Emperor Maximilian's book of adventures, 'Theuerdank,' we know that he used these swords, which he calls 'the new kind,' for boar hunts, and this sword is supposed to have been one he used.

They can hardly have been very effective weapons, and to judge by their comparative rareness in collections and museums, they probably never came into general use.

Though for some reasons it would be better to treat of the various kinds of spears separately, the fact that Gaston Phoebus, who for the hunting weapons of the second half of the fourteenth and the first half of the fifteenth century is one of our most important authorities, deals with sword and spear in one breath, obliges us to follow his example. Thus in the Gaston Phoebus pictures we observe wild boar being attacked with three kinds of weapons, viz. with spears having cross guards, with the *espieu*, and with swords of a shape different from the later form as represented by Emperor Maximilian's weapon. Gaston's blades were broader at the quillons and tapered to a point, and there is no indication of an unsharpened portion as described in the text, where he carefully instructs one that the sword for wild-boar hunting is to have a blade four feet long, the first half of it not being sharpened, lest one cuts one's knee or leg when striking at a charging boar from horseback. To kill a boar from horseback armed only with the sword when the animal was not 'held,' viz. tackled by greyhounds, alaunts, or mastiffs, was the greatest feat of all, and if performed in woods or thickets it was one that was full of great peril. It was, as Gaston says, a 'fairer thing and more noble' than to kill him with the spear, and he adds that he has seen many good knights, squires and servants perish in the attempt of facing a charging boar that had not hounds at his heels or at his ears. The *espieu* of Gaston's time seems to have been used both for thrusting and throwing either from horseback or on foot, and resembled the ancient *angones* of the Franks, though not barbed as the latter were. He gives very minute instructions how this spear is to be held when tackling a charging boar. 'Some people hold it under hand, some place the haft under their arm-pits as they are accustomed to do when going to jousts, but both are foolish proceedings, for the rider cannot turn his hand so quickly as is often required, and cannot bring the necessary force to bear.' One is to approach the boar at a trot, not at a gallop, with shortened reins and short stirrups, for then one can bend with greater ease and it will distress one's horse less. The shaft is to be well cross-guarded, so that the point does not penetrate too far into the body, which would bring the head too near to him, the danger to man and horse from being struck by the tusks being the principal peril, against which all possible precautions should be taken. After 'delivering your thrust, ride on, for the boar is sure to turn quickly on you.' When using the *espieu* as a javelin Gaston Phoebus warns the hunter that after throwing it he should turn his horse sharply to the right, for no man can throw the *espieu* other than straight in front or slightly to the left of him, and if the weapon misses the beast and sticks in the ground there is great danger of impaling the horse on the shaft, unless it be guided to the right. According to Gaston Phoebus, the *espieu* could be used oftener from horseback than could the sword, for 'you can reach the beast with the former many times when it is impossible to do so with the sword.' When tackling on foot a charging boar, be sure you place your thrust in the right place. 'Hold your *espieu* about the middle, not too far forward, lest he strike you with his tusks, and as soon as the point has entered the body take the haft of the *espieu* under your arm-pit, and press and push as hard as you can and never let go of the haft, and if the beast be stronger than you then you must turn from side to side as best you can without



THE USE OF THE HUNTING SPEAR.

FROM THE ORIGINAL DRAWING BY STRADANUS (1523-1605) IN MR. W. A. BAILLIE GROHMAN'S COLLECTION

letting go the haft, until God comes to your aid or other assistance reaches you.' To kill a boar brought to bay by hounds was a far less risky feat, and as the amount of personal danger encountered by the huntsman was the measure by which these old veneurs gauged their sport, we can well understand why Gaston considered that the killing a charging monster oneself on horseback, armed only with the sword, was a 'fair and noble feat.'

The spears we see in the reproduction from a tinted original drawing by Stradanus on page 165 are of the ordinary sixteenth-century shape. Some of them have guards, with the cross-hilt as an integral part of the spear-head. In the true boar-spear of that century, known also as the *Schweinsfeder*, the guards consisted of iron, buck-horn, or ivory lugs from four to six inches in length, that were attached to the hilt or neck of the blade by iron bands or leather straps. The blade itself was usually leaf-shaped, about two inches wide at the widest part and about eighteen inches in length. Very frequently the lower part of the blade was pierced with two trefoil-shaped ornaments. The stout wooden haft, to afford a better grip, was usually ornamented in various manners; sometimes it was covered with fish skin, but the most usual manner was to wind spirally round the haft leather straps for two-thirds and occasionally for the full length, fastening them down with brass nails. Occasionally natural knots in the wood took the place of the leather thongs, or the latter were placed in addition to them. Sometimes, in the more common spears, the haft was carved with a scale pattern that prevented the hands from slipping. The length of the boar spear varied, presumably in accordance with the size of the hunter for whose use it was intended, from 6 ft. 3 in. to 6 ft. 10 in. or 7 ft. The bear spears were longer, both the head and the haft, and, as a rule, they had no lugs. The latter do not seem to have come into general use till the middle or second half of the fifteenth century, only a few in the Gaston Phoebus pictures having them. The heads of two fifteenth-century bear spears in my collection are 21½ in. in length, and of very heavy and solid construction; the blade, also leaf-shaped, being rather wider than that of the boar spear. Of the javelin we see a specimen in the hands of the man on the right-hand side. One kind of javelin-like spear was peculiar to the Alps, viz. those employed for chamois hunting. According to the 'Secret Instructions' written by Emperor Maximilian I for the use of his son, *Schäfte* of three lengths were to be always kept in readiness for royal use: the short ones, the middle, and the long ones. The latter were to be four *Klafter* in length, so that if the *Klafter* measured then, as it does now, six feet, they were of the absurd length of something like twenty-four feet! The pictures that accompany the text of another and illustrated hunting book of Maximilian, published by me for the first time two years ago, show that the longest spears were about twice the height of the men carrying them, and as there were different kinds of *Klafters*—one used for measuring wood being only about three feet long—it is likely that the drawings convey the correct dimensions. But even a twelve-foot spear would be most inconvenient to handle in mountain regions did we not know from descriptions that these lances were used in killing chamois that had taken refuge in inaccessible spots or on narrow ledges where they could not be reached by shorter arms. There is a characteristic picture of this proceeding in the 'Jagdbuch.' The short spears, some eight feet in length, were used as javelins, and there are several pictures in 'Theuerdank' and 'Weiskunig' in which sportsmen are depicted in the act of *ausfällen* (throwing out) chamois. One of these 'short shafts' in my little collection measures 7 ft. 8 in. In the emperor's estimation sport was supreme, and it is curious to note his instructions to hang up the long spears in organ lofts in churches so that they should be kept straight.

ENGLISH SECULAR EMBROIDERY OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

WRITTEN BY MRS. HEAD

ORIGINALITY, it must be admitted, has never been a marked feature in English ornamental needlework. At all times its patterns and stitches have shown well-defined traces of foreign influence, and skilful adaptation, rather than invention, has distinguished its executants even when the art has been at its highest level in this country. The fine seventeenth-century samplers, so many of which still exist, afford ample evidence of this tendency to copy rather than create, for the majority of the designs are indubitably drawn from continental sources, and the originals of many may be seen in the embroidery ornamenting Italian napery of the sixteenth century. It is a curious fact, by the way, that some of the most remarkable and distinctive of these southern European designs lingered longest in North Britain, and appear, much altered and debased, yet easily recognizable, on the coarse, and otherwise uninteresting, samplers worked by Scottish schoolgirls at least as late as 1830.

The 'black-work' which, according to contemporary accounts, was so greatly in favour during the reigns of the Tudor queens, had a Spanish birthplace, being introduced into England by Katherine of Aragon, whose daughter, Mary I, particularly affected it, and executed much of it herself. For, as Taylor, the water poet, wrote—

> Her greatness held it no disreputation
> To hold the needle in her royal hand.

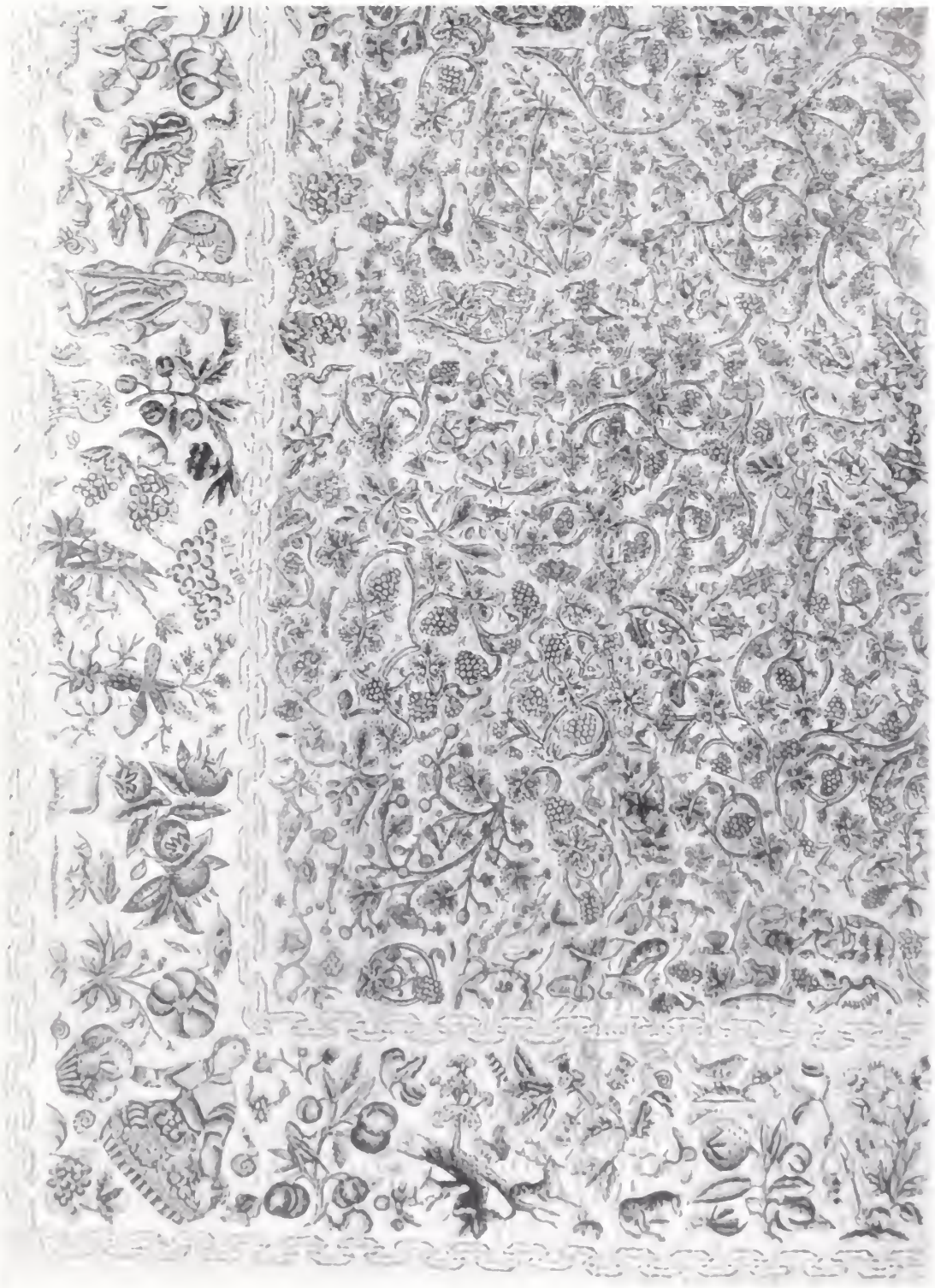
This so-called 'black-work' was an embroidery in fine black silk, sometimes combined with gold thread, on white linen, and was applied to the decoration of articles of apparel, such as shirts and bodices, as well as to that of hangings and coverlets. Blackwork remained in fashion until the beginning of the seventeenth century, but the beautiful counterpane, of which a portion is illustrated on the opposite page, may be attributed to the later years of the sixteenth century.

This counterpane, which measures 70 in. by 48 in., is covered with a wonderfully elaborate design, arranged as border and 'filling,' wherein, to quote John Taylor again—

> Flowers, plantes and fishes, beasts, birds, flyes and bees,
> Hills, dales, plaines, pastures, skies, seas, rivers, trees,

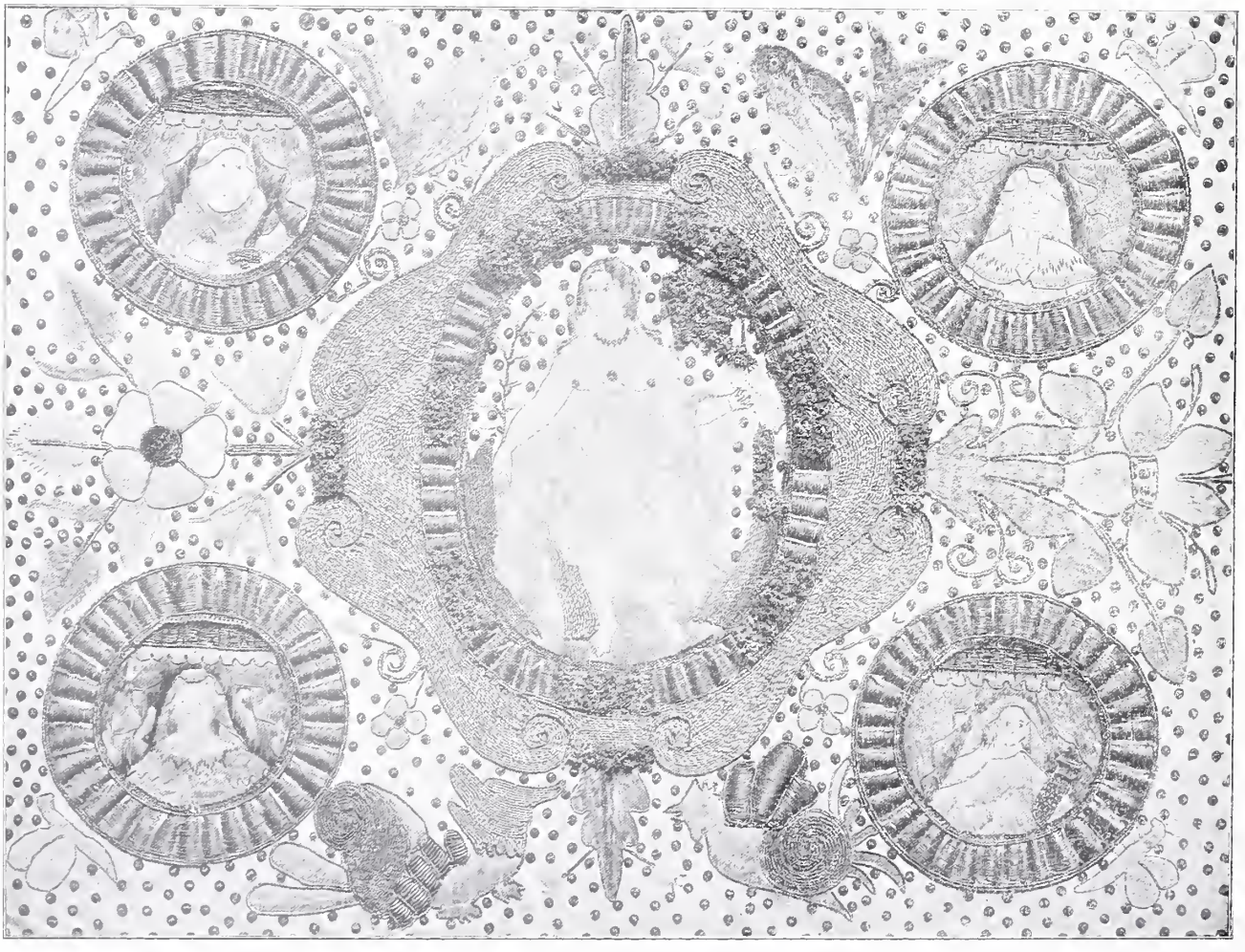
may nearly all be discovered, sketched, as it were, with the needle and the finest black silk. Some time or other, but certainly not less than a hundred years back, according to the evidence of the materials used, the worked portions were transferred from the original linen ground—which had probably fallen to pieces from age, added to the weight of the stitching—to white satin, the process being carried out with a degree of skill very nearly equal to that of the actual worker of the embroidery. Some sections of this wonderful design, notably one or two of the human figures, strongly resemble those seen in a Jacobean cushion cover at Hatfield, illustrated in Lady Marian Alford's 'Needlework as Art.'

Although many kinds of ornamental needlework were in fashion during the Stuart era, the type that is most particularly associated with it is the high-relief embroidery, familiarly known as 'stumpwork.' This, by many people who have not studied the subject, is regarded as of purely English origin, and, furthermore, its invention is often laid to the credit of the Little Gidding 'nuns,' Nicholas Ferrar's nieces. As a matter of fact, however, this





EMBROIDERED PANEL WORKED IN SILK ON WHITE SATIN; *temp.* CHARLES II



EMBROIDERED PANEL WORKED CHIEFLY IN SILVER THREAD AND SPANGLES ON WHITE SATIN; EARLY SEVENTEENTH CENTURY

raised work began to make its appearance in England long before the strange little community—the 'academy'—at Gidding was founded, for some of the magnificent gowns in which Queen Elizabeth sat for her many portraits are adorned with it in a modified form, and its origin is undoubtedly to be found in the raised ecclesiastical embroidery worked in Italy and Germany during the fifteenth and sixteenth centuries. English stump-work has nevertheless a definite individuality, due chiefly to its unequalled eccentricity and exaggeration. Lace, brocade, satin, beads, bits of glass and talc, silver and silver-gilt threads, wire and spangles, pearls, corals and crystals, peacocks' feathers and human hair were all blended together by the finest and most elaborate of embroidery stitches, and raised on 'stumps' of wood, or wool pads, in the most fantastic of designs. Surely no odder kind of needlework was ever evolved since our first parents

> . . . those leaves
> Gathered, broad as Amazonian targe,
> And with what skill they had, together sew'd.

Side by side with stump embroidery flourished two varieties of flat and semi-flat work, both chiefly applied, as was the much raised kind, to the decoration of caskets, mirror-frames, book-covers, and small panels. One of these is the tent-stitch embroidery, often called 'tapestry work,' and nearly as often confused not only with the coarser, but somewhat similar, species in vogue during the first years of the eighteenth century, but with the abominable Berlin-work of early Victorian days. The other is a beautiful type of embroidery in flat or slightly raised stitches worked directly on a satin ground, instead of being applied after the manner of the most important parts of 'stump' pieces. A good example of this class of Stuart-period stitchery is shown on the opposite page by a little panel measuring about 15 in. by 11 in. The oval 'picture' in the centre represents a shepherdess, a piping shepherd, a dog dancing gaily to the music, and the usual 'accessories' in the way of sheep, all worked most daintily in 'long-and-short' stitch (*opus plumarium*), satin-stitch, and closely massed French knots. The detached designs surrounding the oval, the conventional flowers, the lion, leopard, and other devices familiar to collectors of Stuart-period embroidery, are worked chiefly in close lace-stitches over the satin ground, and have a raised appearance, although they are not actually padded. The whole of the stitchery in this pretty panel is executed with slightly twisted silks, the brightness of which is still undimmed, without the addition of any metallic threads, a point wherein it differs from the majority of its contemporaries.

English Secular Embroidery of the Sixteenth and Seventeenth Centuries

In the other panel reproduced on the same page silver and silver-gilt threads and wire of several degrees of thickness are freely used. The central figure, representing Peace, is worked in flat stitches with silk of various tones of orange, blue, and brown, within an oval frame of applied silver-gilt 'purl,' *i.e.* wire twisted round a 'core' of silk, with masses of loose knotted stitches inserted at intervals. Surrounding this frame is a bold scroll design carried out with fine cords of different hues laid on the surface and held down with crossing stitches of very thin silver thread, technically known as 'passing,' and beyond this project conventional flower forms wrought in silks. Within the round frames of silver wire at the corners are four female heads representing, according to the legends above them, Patience, Fortitude, Justice, and Temperance, while the spaces between are filled up with birds, butterflies, and, last but not least, a cockatrice and a basilisk—beasts of comical rather than impressive aspect! The ground is thickly powdered with silver spangles. The design and general style of this panel bears some resemblance to that of the embroidered binding of a Bible dated 1619, in the British museum, which is illustrated in Mr. Cyril Davenport's 'English Embroidered Book-bindings.' The date of the

actual working of the panel described here, however, is more likely to be between 1630 and 1640.

A beautiful pin-cushion shown on the opposite page is probably of the time of Charles II; it is assuredly not later. The delightful little picture in the centre is worked in the very finest and most even of 'long-and-short' stitches, as are the tulips, but the connecting curves (whose bold and graceful lines deserve special notice), the leaves, bosses, and other details, together with the heavy centre framing, are executed with silver cords and threads of varying degrees of thickness. Another pin-cushion, very similar in size, about 8 in. by 4 in., and of nearly the same age, appears on the same page. It is less admirable as a piece of deft stitchery, but is interesting as a good and typical specimen of a certain kind of Stuart embroidery. The ground material, like that of the other cushion, is white satin, but the whole of the decoration, with the exception of the insects, is done in lace-stitches, for the most part very closely worked, each separate spray being edged with fine cord. The cushion is trimmed with silver lace of the period, and is in excellent condition, as is its fellow, for although both show plentiful signs of actual use, these, most happily, are confined to the undersides.

A good deal has been written concerning the supposed emblematic meaning of certain devices that are to be seen in nearly every piece of seventeenth-century embroidery, whether raised, semi-raised, or flat. The caterpillar, the butterfly, the rose, the tulip, the lion and the leopard appear on nineteen out of every twenty examples, and this repetition has induced attempts to read some secret signification into them. But it is extremely improbable that there is any symbolism whatsoever attached to these curious *motifs*; far more likely is it that they are purely decorative additions inserted to fill up odd corners, and copied by one generation of workers after another in accordance with the imitative tendency of the English embroidress that has been already alluded to. Some of these so-called symbols continued to be introduced in samplers, and those nondescript specimens of school-girl work that can only be classified as 'sampler-pictures,' until the end of the eighteenth century, and a sampler in my collection, dated 1759, exhibits a wonderfully typical specimen of the Stuart leopard.

With the close of the seventeenth century the special kinds of embroidery described in this article went out of fashion with apparent suddenness. The fancy for ornament in the 'Chinese taste,' introduced from Holland by William of Orange and Mary II, was partly responsible for this, and the embroidresses of the day, instead of labouring at wonderful panels, cushion-cases, and caskets whereon Solomon and the queen of Sheba, David and Bathsheba, or some more mundane subjects were delineated, turned their attention to the making of linen or cotton hangings, furniture-covers and counterpanes, with queer travesties of oriental patterns in the gayest of crewels. Mary II herself, like the first queen of the name, is credited with having been an industrious needlewoman, and a set of chair covers wrought, so the story goes, by her own hands is still to be seen at Hampton Court. Moreover, according to a poet of the time, she—

> Whene'er she rode in coach abroad
> Was always knotting thread,

the knotting to which she was addicted being a simple form of what we now know as *macramé*.

Despite the queen's personal industry, the art of embroidery languished during the reign, possibly by reason of the inordinate craze for lace that sprang up, driving elaborate ornamental needlework from the field; and it did not begin to recover itself until the eighteenth century was a couple of decades old. The proud position it held during the sixteenth and seventeenth centuries it was, indeed, never to regain.

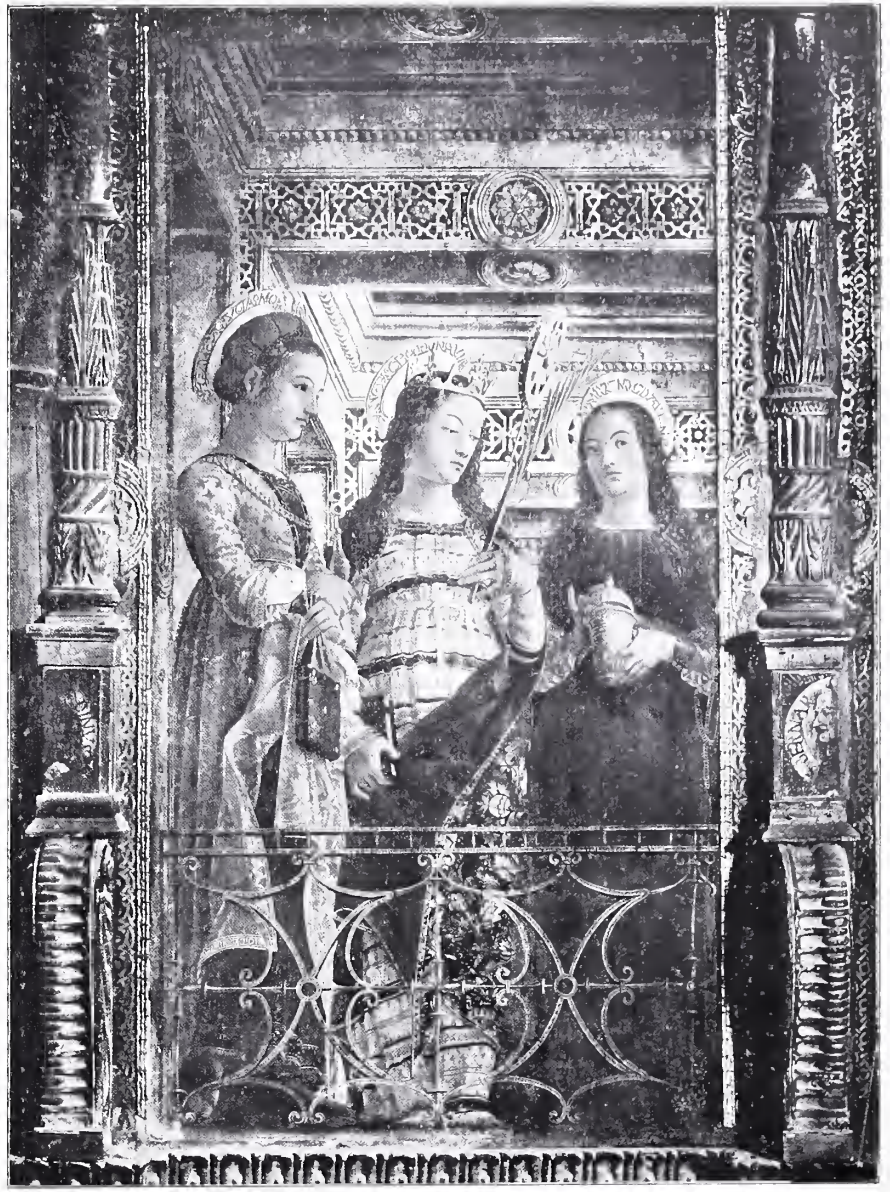


PINCUSHION EMBROIDERED IN SILKS AND SILVER PURL ON WHITE SATIN, EARLY SEVENTEENTH CENTURY



PINCUSHION EMBROIDERED CHIEFLY IN FACE STITCHES ON WHITE SATIN, LATE SEVENTEENTH CENTURY





DETAILS OF THE ALTARPIECE AT TREVIGLIO, BY BERNARDO MARTINI (ZENALE)

SOME NOTES ON THE EARLY MILANESE PAINTERS BUTINONE AND ZENALE

WRITTEN BY HERBERT COOK, F.S.A.

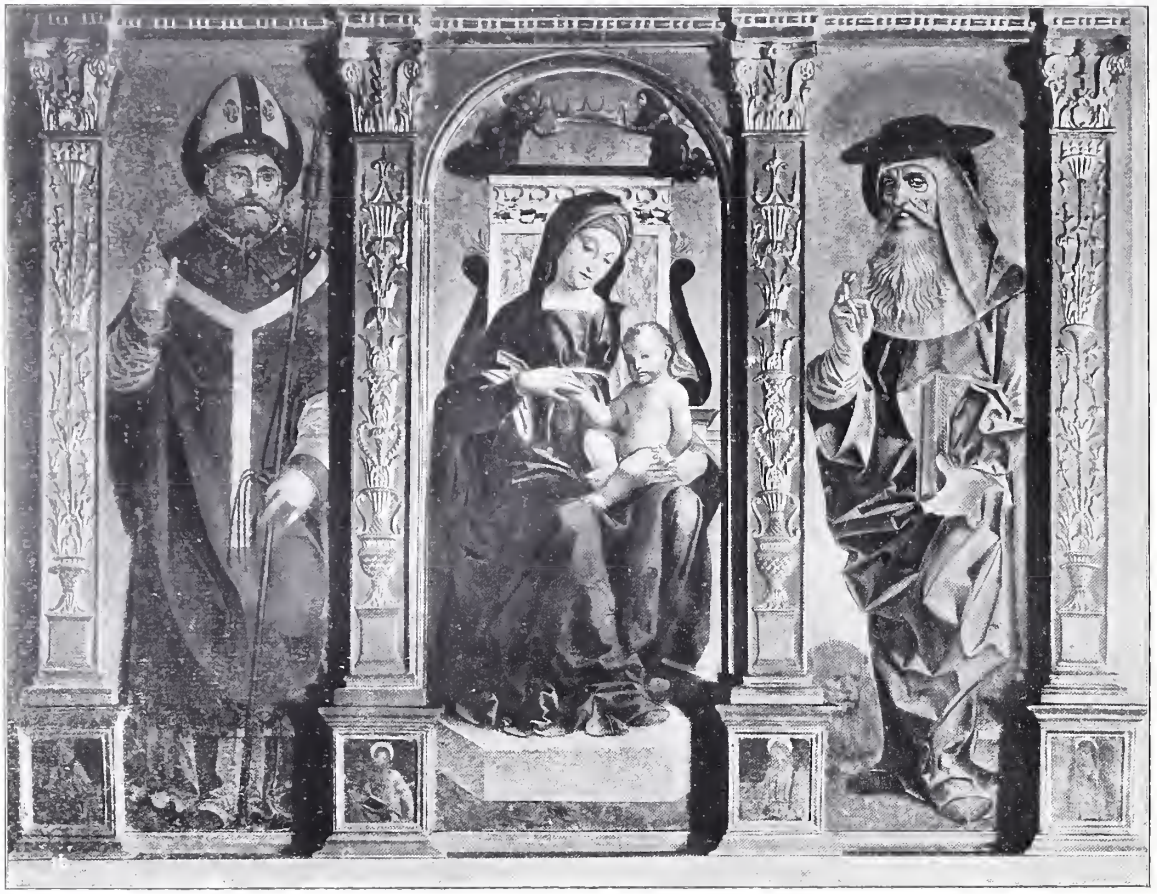
PART II

THE artistic personality of Butinone is now fairly defined; that of his collaborator Zenale has been, and still is, a vexed question. Crowe and Cavalcaselle collected and published most of the material available for a study of both these masters,[1] and on the whole their account seems more sound than that of Morelli, who took a totally different view.[2] More modern research has gone far to remove the false impression created by the latter writer, and to-day certain Italian and German students have arrived at conclusions which it would be well to recognize as a basis for further inquiry. Two of these writers have already been alluded to, Count Malaguzzi Valeri in his 'Pittori Lombardi' (Milan, 1902), and Dr. Wilhelm Suida in *Rep. für Kunstwissenschaft* (Berlin, 1902, xxv, 5). These authorities may claim to give the latest accounts of Zenale, but already in 1885 Herr von Seidlitz published a study of the master, in which, as I believe, his artistic personality is more fully and faithfully revealed than by subsequent writers.[3] Roughly speaking, Crowe and Cavalcaselle, Herr von Seidlitz, and the author of the account of Zenale published in the catalogue of the Milanese exhibition at the Burlington Fine Arts club, 1898, adopt the view that Zenale became Leonardesque from about 1490 until his death in 1526; Malaguzzi Valeri, following Morelli, excludes a whole category of works on the ground of their being Leonardesque, maintaining that there is no evidence to show that Zenale changed from his earlier Lombard manner. Dr. Suida largely modifies this view, and as far as he goes is on the road to agree with the other school. Thus, after Morelli's purely negative criticism, the pendulum is swinging slowly in the other direction, and the constructive conclusions of Herr von Seidlitz and others are being gradually confirmed.

These conclusions may be briefly stated: Bernardo Martini of Treviglio, commonly called Zenale, was born in 1436, and was actively employed up to the time of his death, at the age of 90, in 1526. He was constantly associated in early years with his fellow-townsman Bernardino Butinone, a fact which has led Vasari to confuse the two in a common 'Bernardino da Trevio.' The older authorities relate many incidents of his career; he is described as a pupil of Foppa, and as engineer and architect of Milan cathedral, as admirable in design and held in high esteem by Leonardo, although, Vasari adds, his manner was somewhat crude and dry in his paintings. He worked in Pavia, Brescia, Varese and elsewhere, but Milan was the centre of his activity. Lomazzo and others speak in terms of high praise of his skill, both as architect and painter, and the official position he held in Milan as architect to the cathedral testifies to his reputation. In later years he devoted himself almost entirely to architectural work; but he also designed the *intarsia* work for S. Bartolomeo in Bergamo and for the choir of S. Maria delle Grazie in Milan, and wrote a treatise on perspective. On his death in 1526 he was buried in S. Maria delle Grazie, where he had been employed on fresco work at the time Leonardo was painting his Cenacolo.

Several stories are related by the older writers which go to prove that Leonardo

[1] 'North Italian Painting,' ii, 33. 1871.
[2] 'Die Galerie zu Berlin,' p. 128. First edition, 1883.
[3] 'Gesammelte Studien für Anton Springer,' 1885. This study has just been followed by an article in *L'Arte*, 1903.



TRIPTYCH IN THE CHURCH OF ST. AMBROSE AT MILAN, BY BERNARDO MARTINI (ZENALE)



THE CIRCUMCISION, BY BERNARDO MARTINI (ZENALE); IN THE LOUVRE

Zenale. The Madonna and Child should be compared with those in the Louvre picture: the two St. Catherines are closely alike, and the kneeling figures seen in profile are treated as before and (as we shall see) elsewhere. The characteristic hands reappear, and certain peculiar zigzag folds of drapery envelop the feet of the Madonna, whose right hand is copied from Leonardo's Vierge aux rochers.

It is not difficult to recognize the same painter in the curious triptych in the church of St. Ambrose at Milan.[10] The Child is identical in type with the one in each of the last two works, the St. Jerome recalls the kneeling saint in the Louvre Circumcision, and his extraordinary drapery illustrates a tendency already noted and here carried to excess. The St. Ambrose is typical of Zenale's earlier style, recalling Borgognone's saints. The characteristic hands recur. Unfortunately this small triptych is also much repainted, but the old attribution to Zenale survives and is, I hold, fully justified. It would date about 1490.

A few years later, in 1498, the frescoes in the outer court of St. Ambrose at Milan, attributed traditionally to Zenale, bear witness to declining power, occasioned doubtless by the disturbing influence of Leonardo's presence in Milan; portraiture receives special attention, but symmetry and composition are sacrificed in an endeavour to reach freedom and naturalness.

Judging from these later examples, and especially from the Flagellation of 1502 (in the Borromeo collection), we may conclude that Zenale's hand lost its cunning with advancing years. We are not surprised, therefore, when we read in the older historians that Zenale devoted himself in old age to writing treatises on perspective, and turned attention to problems in architecture. The fact was that after 1500 the post-Vincian and younger school of painting gradually ousted the older practitioners of the art, who wisely abandoned the struggle. Zenale lived to the great age of ninety, dying in 1526, and was buried in S. Maria delle Grazie, where he had worked thirty years before in Leonardo's company. It is unnecessary to cite the list of paintings and frescoes which early writers describe, and which have long since perished or disappeared; but the universal testimony of these writers goes to show that Zenale held a position of considerable importance in the art history of the time, and that he was employed by the wealthy families in Milan and Bergamo, not only to furnish altarpieces or decorate churches with frescoes, but also as a portrait painter of some eminence. This is quite natural; for the Milanese school betray a quite unusual predilection for portrait painting, with this peculiarity about it, that most of their portraits are done in profile to the left. This tendency may be ultimately derived from the medals of Pisanello, which enjoyed a great celebrity, especially in the north of Italy, and the comparative difficulty of full-face portraiture doubtless confirmed the later painters in the easier practice of taking likenesses in profile. Zenale was no exception, and we find this tendency well illustrated in existing portraits by him, the discussion of which must be left to a concluding article.

[10] Reproduced on p. 184.

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'Old London Silver,' by Montague Howard, is a handsome-looking book printed in large, clear type on excellent paper. For some years past we have seen much of this class of art publication, which consists of a selection of the points from the writings of others which the compiler considers can be arranged to form an attractive whole, but the result is that although these points taken from well-known authorities are correct, the links that should bind them together and the structure that should support them are entirely lacking, and so the work, however well meant, fails in its purpose, leaving on the mind of the reader only an unequal impression of the facts that he has already found better stated elsewhere. Mr. Howard's book is probably written for an American public, whom it may possibly satisfy. Many of the illustrations are taken from well-known catalogues and other publications, and they include specimens held by American collectors. These latter specimens, with very few exceptions, are certainly not required back again in this country. The drawing of the hall-marks is of a quality to make us still prefer the admirable tables compiled by the late and much-regretted Mr. Cripps, and the omission of the alternative small black letter 's' over a *fleur de luce* and two mullets for 1575, and the hooked black letter 'A' for 1658, hardly justifies the modest remark of the author that the hall-marks 'are given in the most complete and accurate table yet published.' The introduction of a portrait of Henry Fitz Alwyn, goldsmith and mayor of London from 1189 to 1213, in the costume of 1400 is careless.

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HANS HOLBEIN THE YOUNGER. By Gerald S. Davies, M.A. George Bell & Sons.

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A collotype may occasionally be as good as a silver print, but more often the process omits the half-tones; and in this book we notice that the beautiful portrait of Holbein's wife and children at Basle suffers terribly from this cause. Many of the drawings in the same way lose all the finer gradations in their modelling. Nevertheless, where so much is well done it is unfair to be too critical, and Messrs. Bell may with justice be said to have surpassed all previous attempts at illustrating Holbein.

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The Basle pictures, of course, show a Milanese influence which is not hard to explain, but their warm transparent technique and the realistic ungracefulness of the draperies make them characteristic northern works, just as the Raphaelesque folds and cool opaque pigment of Cesare da Sesto in his later paintings—the small Madonna in the Brera, for example—are characteristically southern. This mistake alone is of a character which makes it impossible to regard Mr. Davies as properly equipped for his task. Yet that task itself is so formidable that even the moderate degree of success he has attained does no small credit to his taste, if not to his research.

C. J. H.

THE ARTIST ENGRAVER. A Quarterly Magazine of Original Work. Macmillan & Co.

The credit of first issuing good original etchings at a moderate price must be given, we think, to the proprietors of the *Portfolio*. Since their time, however, the art of etching has taken a new lease of life, while wood engraving and lithography have also established their reputation as methods of reproducing directly an artistic impulse. The place of original engraving among the arts could not be better defined than it has been defined by Mr. Laurence Binyon in his introductory note to this new publication of Messrs. Macmillan.

The decorative value of good prints is now so generally recognized that the publication should meet with considerable success, especially if it is able to sustain the standard of taste and catholicity which distinguish its opening number. For seven shillings and sixpence the purchaser gets etchings by Legros and Cameron, a woodcut by C. H. Shannon, a lithograph by Pennell, and a line engraving by Strang, all admirably printed on fine paper. Want of space makes it impossible for us to dwell upon the individual proofs; we need only say that all are thoroughly good of their kind, and may be safely recommended to the collector whose purse is not long enough to acquire many prints by the fine original engravers of our time. Several of these have already taken permanent rank among the world's masters, so that this publication is likely to have a lasting value as well as an immediate charm.

C. J. H.

THE MASTERPIECES OF THE IMPERIAL GALLERY AT VIENNA. Berlin Photographic Company.

This great series of reproductions, numbering over one hundred and twenty, is uniform with those which the Berlin Company have already published dealing with the Hermitage, the Prado, and the National Gallery. Owing to the serious illness of Professor Strong which, unhappily, has ended fatally, the letterpress is not ready, so that only the plates can be discussed in this notice. On the whole the selection has been well-managed. Full justice is done to the mature art of Titian, Rubens, Velasquez, Van Dyck and Tintoretto, for which the Belvedere is famous, and to its fine collection of works by Dürer, Holbein, and the early masters of the Netherlands. The so-called Three Astrologers by Giorgione is admirably rendered; but surely space should have been found for such interesting rarities as the Giorgionesque Cariani (207), and the splendid male portrait by Jacopo de' Barbari, even at the expense of the younger Canaletto. For the plates themselves we have nothing but praise. The negatives do not seem to have been retouched, and the scale of reproduction is so ample that the engravings are the best attainable substitutes for the fine pictures they represent.

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'school of Holbein.' The names of Gwillim Stretes, and John Bettes, for example, are not apparently mentioned either in the index or anywhere else in the book. The fullness with which Holbein's career in London is recorded may be estimated from the fact that even the name of the street in which he lived during his last years is not given.

In his account of Holbein's painting at Basle Mr. Davies gets into more serious trouble. The period, of course, is difficult, for the influence of Italian art upon Holbein's mind led to experiments of many kinds before he 'found himself' finally in the presence of the sober German merchants in London. Nevertheless, the experiments are so clearly experiments by Holbein, and by Holbein alone, that it is inexcusable that the writer of a big book should, while accepting the Freiburg altarpiece, reject the Basle Passion or the Noli me tangere at Hampton Court. How can we trust a critic who doubts the influence of Mantegna upon Holbein, and thinks that Gherardt David inspired the Darmstadt Madonna? The attribution of the Venus and the Lais at Basle to Cesare da Sesto is even more unfortunate and incomprehensible.

The Basle pictures, of course, show a Milanese influence which is not hard to explain, but their warm transparent technique and the realistic ungracefulness of the draperies make them characteristic northern works, just as the Raphaelesque folds and cool opaque pigment of Cesare da Sesto in his later paintings—the small Madonna in the Brera, for example—are characteristically southern. This mistake alone is of a character which makes it impossible to regard Mr. Davies as properly equipped for his task. Yet that task itself is so formidable that even the moderate degree of success he has attained does no small credit to his taste, if not to his research.

C. J. H.

THE ARTIST ENGRAVER. A Quarterly Magazine of Original Work. Macmillan & Co.

The credit of first issuing good original etchings at a moderate price must be given, we think, to the proprietors of the *Portfolio*. Since their time, however, the art of etching has taken a new lease of life, while wood engraving and lithography have also established their reputation as methods of reproducing directly an artistic impulse. The place of original engraving among the arts could not be better defined than it has been defined by Mr. Laurence Binyon in his introductory note to this new publication of Messrs. Macmillan.

The decorative value of good prints is now so generally recognized that the publication should meet with considerable success, especially if it is able to sustain the standard of taste and catholicity which distinguish its opening number. For seven shillings and sixpence the purchaser gets etchings by Legros and Cameron, a woodcut by C. H. Shannon, a lithograph by Pennell, and a line engraving by Strang, all admirably printed on fine paper. Want of space makes it impossible for us to dwell upon the individual proofs; we need only say that all are thoroughly good of their kind, and may be safely recommended to the collector whose purse is not long enough to acquire many prints by the fine original engravers of our time. Several of these have already taken permanent rank among the world's masters, so that this publication is likely to have a lasting value as well as an immediate charm.

C. J. H.

THE MASTERPIECES OF THE IMPERIAL GALLERY AT VIENNA. Berlin Photographic Company.

This great series of reproductions, numbering over one hundred and twenty, is uniform with those which the Berlin Company have already published dealing with the Hermitage, the Prado, and the National Gallery. Owing to the serious illness of Professor Strong which, unhappily, has ended fatally, the letterpress is not ready, so that only the plates can be discussed in this notice. On the whole the selection has been well-managed. Full justice is done to the mature art of Titian, Rubens, Velasquez, Van Dyck and Tintoretto, for which the Belvedere is famous, and to its fine collection of works by Dürer, Holbein, and the early masters of the Netherlands. The so-called Three Astrologers by Giorgione is admirably rendered; but surely space should have been found for such interesting rarities as the Giorgionesque Cariani (207), and the splendid male portrait by Jacopo de' Barbari, even at the expense of the younger Canaletto. For the plates themselves we have nothing but praise. The negatives do not seem to have been retouched, and the scale of reproduction is so ample that the engravings are the best attainable substitutes for the fine pictures they represent.

C. J. H.

Oxford. Painted by John Fulleylove, R.I., described by Edward Thomas. London: A. and C. Black, 1903. 265 pp. 60 plates in colours.

This is one of the numerous books that we owe to the modern colour-process, and it is a favourable specimen of its class. It is impossible to form an accurate judgement as to the value of a reproduction without comparing it with the original; but we should say that Mr. Fulleylove has on the whole been fortunate in his colour-printer; many of the reproductions seem to be very fine examples of process-work, though all are not, of course, equally good. Nor is the quality of the pictures themselves by any means equal; they include some very clever drawings, such as those of St. John's (perhaps the best in the book), of Merton and St. Alban's hall, Oriel, the Master's garden in University College, Magdalen Tower and Bridge, Peckwater Quad. at Christchurch, the interior of the cathedral, Trinity Garden, and Oxford from south Hinksey, a charming piece of work. But in many cases Mr. Fulleylove hardly gives us Oxford as she is; we do not recognize her in the strange red garb of such drawings as that of Corpus Christi, which surely never looked like this. The two drawings of the 'High' are particularly unsuccessful, and give no adequate impression of that immortal street. Nevertheless, these are in the minority; in such drawings as those that we first noticed (and there are many more of like quality) Mr. Fulleylove has caught the cool grey colour of the unique city, whose many lovers will find the book a pleasant memento. Of Mr. Thomas's description, it does not come within our scope to speak; but a glance through it gives the impression that it is pleasantly written and sufficiently entertaining. R. E. D.

To their interesting series of reprints known as 'The Illustrated Pocket Library of Plain and Coloured Books,' which has already been favourably noticed here, Messrs. Methuen have added Henry Alken's 'National Sports of Great Britain,' with reproductions in colour of the fifty plates by the author, and 'The Analysis of the Hunting Field,' with numerous illustrations by the same artist, including seven plates in colour. The former is founded on the edition published by Thomas M'Lean in 1825 (not to be confounded with the folio edition of National Sports issued by the same publishers in 1823), and the latter on the original edition published by Rudolph Ackermann in 1846. The 'Analysis of the Hunting Field' appeared before its publication in book form as a series of papers in *Bell's Life in London*; it is a most entertaining little book, which gives one an interesting glimpse into the forties, and was well worth reprinting apart from its illustrations. Both these books are well up to the standard of the cheap but excellent and attractive series to which they belong. R. E. D.

The fourth part of the 'Great Masters' (Heinemann), which was the last to reach us, contains a Romney and a Gainsborough, with a Metsu and a fine Rubens landscape. The portrait of Mrs. Drummond Smith from Lord Northampton's collection is, as Sir Martin Conway says, perhaps Romney's finest picture, and has the further merit of not being hackneyed; it is exquisitely reproduced. Gainsborough's Miss Linley and her Brother at Knole is better known, but it is always charming, and is also certainly one of its painter's masterpieces. The landscape by Rubens (belonging to Lord Carlisle) is very finely reproduced, and was well worth reproduction, and Mr. Beit's Metsu is a characteristic portrait by that minor but accomplished Dutch painter. Up to now the pictures chosen have been, with three or four exceptions, works by English or Dutch painters, but we hope that further issues will bring a greater variety. The standard of reproduction attained to is very remarkable, and this publication far surpasses anything that we have yet had at the price. R. E. D.

Of the catalogues that have reached us, one published by M. M. Frederik Muller, of Amsterdam, deserves special notice. It deals with a collection of old master drawings sold at Amsterdam on January 19. It contains some admirable reproductions, among which the splendid drawing by Rembrandt of The Supper at Emmaus shows to the best advantage.

PERIODICALS

Gazette des Beaux-Arts. December.—*Deux 'Vies' d'Évêques sculptées à la Cathédrale de Rouen. By Mlle. Louise Pillion.*—A most interesting paper on the charming bas-reliefs at the foot of the buttresses of the Calende portal of the cathedral of Rouen, with photo-process illustrations which enable one to follow the author's descriptions. *Artistes Contemporains: Albert Le-*

bourg. By R. Marx.—The first part of a notice of this Norman landscape painter. *'L'avènement de Louis XVI et de Marie Antoinette,' dessin inédit de Moreau le jeune. By M. P. de Nolhac. L'Exposition de Dinant. By M. J. J. Marquet de Vasselot.*—A sketch of the rise and development of the Mosan industry, which flourished at Huy and Dinant from the tenth century until the sack of the latter town by Philip duke of Burgundy in 1466, when the manufacturers dispersed and settled in Namur, Tournay, Middelburg in Flanders, and other towns, where many fine works, fonts, lecterns, paschal and altar candlesticks and chandeliers were produced. The finest of the earlier works is the font of St. Bartholomew of Liége, 1138–1142, first made known by Didron ('Annales Archéologiques' V, 21–46. Paris, 1816), the real author of which, Regnier of Huy, was only discovered in 1892 by M. G. Kurth ('Bulletin de l'Académie royale de Belgique,' XXIII, 671 and 519). The exhibition seems to have been very interesting, and we are glad to know that an album of photographs will shortly be published. *M. H. de Chennevières* gives the second portion of his notes on pictures recently acquired by the Louvre; the most important of these include a Madonna with Saints, painted by Francia, for the Guastavillani chapel at Bologna; a bust portrait of a man by John Bellini; another of Julius Mellini, by Catena; and two panels of a marriage coffer by Piero di Cosimo; a three-quarter length seated figure of a lady holding a fan, by Goya; and a charming portrait of Hannah More, by Raeburn. Of the Netherlandish school, a group of the three Marys signed *Colin de Coter pingit me in Brabancia Brusselle*, the left shutter of a triptych, the centre panel of which, representing Christ dead supported by the Eternal Father, was already in the Gallery; a Virgin and Child, by Quentin Metsys, and a Holy Family, dated 1521, attributed to Bernard van Orley, and The Raising of Lazarus, by Gerard of St. John's of Haarlem, formerly in the Renouvier collection at Montpellier; an excellent acquisition, as only six other works by this master, who died young, have come down to our time; a good helio-engraving accompanies the notice of this picture. Three paintings of the Dutch school, the Study of a Woman by Cornelius Drost, and two landscapes by Solomon Ruysdael, one in his early, the other in his later manner, fill up gaps in the collection.

January 1904.—*Le 'Parement de Narbonne.' By Henri Bouchot.*—The 'parement' is an altar frontal with designs in grisaille on straw-coloured silk, which was acquired by the Louvre in 1852. The fashion of ornamenting silk with drawings in monochrome belongs to the period of Charles V, whose kneeling figure is seen in the present work. The author, who writes with an unnecessary patriotic bias, adduces circumstantial evidence for supposing the artist to have been John of Orleans, whose activity and reputation at the court of Charles V are established by documents. The attribution must, we think, be received with caution in view of the fact that no certain work by John of Orleans exists. The author, moreover, bases part of his argument on the likeness of the scenes in the 'parement' to certain miniatures in the *Petites Heures* of the duke of Berry, miniatures which he avers are by the same hand. The whole feeling for style in these, the more vehement and strained gestures, the more contorted draperies, suggest to us a quite distinct and an inferior artist to the author of the splendid designs of the 'parement.' *Girolamo della Robbia (1st article). By Maud Cruttwell.*—Miss Cruttwell continues in this article her admirable researches into the works of the Della Robbia family, and finds in Girolamo a son of Andrea, a powerful and distinct artist, whose works are by no means to be confounded with the stock productions of the family atelier. *Deux Miniatures de la Bibliothèque de Heidelberg attribuées à Jean Malouel. By Salomon Reinach.*—The two miniatures in question are pages of a Missal which belonged to Mme. de Pompadour. They are connected in style with the group of artists who worked for the duke of Berry and belong probably to about the year 1400. They represent the last stage of the trecentist style which immediately precedes the realistic movement of the Limbourgs, and are therefore of crucial importance to the understanding of that wonderful movement in art of which the work of the van Eycks is the great monument. In style they agree very closely with Jean Malouel's known painting, the Pietà of the Louvre. The author discusses very suggestively the question of Italian influence in these works and that of the Limbourgs, and admits that at present it is impossible to tell whether the realistic movement began first in Italy with Pisanello or in the north.

Rassegna d'Arte. January 1904.—*Il Monumento Funerario di G. Giacomo Medici nel Duomo di Milano. By Luca Beltrami.*—The work was at one time attributed, on Vasari's authority, to

Michelangelo, but has been recognized, both on documentary and stylistic grounds, as due to Leone Leoni. The author discusses the curious question of why the central panel of the altar is left blank, an omission for which various reasons have been assigned. He finds by documents that this was intended to have had a sarcophagus, but owing to the regulations with regard to burial in churches passed at the council of Trent while the monument was in progress, this was abandoned. *Uno Scultore Veronese sconosciuto. By Cornelio de Fabriczy.*—In the Berlin museum is a bas-relief executed in a peculiarly harsh Lombard style representing the head of the Baptist and signed by Francesco di Giuliano of Verona. The author tentatively identifies this artist with the Paduan sculptor Francesco da Sant' Agata, who executed the admirable Hercules in boxwood of the Hertford House collection. The dissimilarity of style would appear, however, to render this extremely doubtful. *La Colezione Sipriot a Brera. By Malaguzzi Valeri.*—Signor Sipriot of Marseilles has bequeathed to the Brera some sixty pictures, of which a few are discussed here. They are not apparently of very great merit, the best being an Ecce Homo by Borgognone, part of an altarpiece by Defendente Ferrari, and a Dead Christ in the manner, but not by the hand, of Suardi. *La Pala Portueuse d' Ercole Roberti. By Corrado Ricci.*—The magnificent altarpiece in the Brera with the Virgin and Child seated on a raised throne between SS. Anne and Elizabeth has long been known as Ercole Roberti's masterpiece, and now Signor Ricci has discovered the document relating to the payment of Ercole for the work. This number contains an excellent reproduction of the splendid ancona by Antonio and Bartolomeo of Murano belonging to Don Guido Cagnola, which was discussed in the November number.

Repertorium für Kunstwissenschaft.—*Ludwig-Justi.*—A remarkable and illuminating analysis of Dürer's methods of work; of how the poetical or dramatic conception gradually took form, and of the changes in his methods of composition. Dürer, according to the author, began by *thinking* his pictures rather than seeing them, and the unity was rather the result of piecing together separate motives than of a single motive conceived all at once. He traces the passing influence of Jacopo de Barbari in producing a linear harmony of design in Dürer's work, and considers the changes in space-composition due to his increased knowledge of perspective. *Reichenauer Ornamentik. By G. Swarzenski. (Concluding article.)*—A discussion of the relation between the Carolingian and Ottonian schools of miniaturists. *Zu Hans Multscher, by A. Schmarsow,* is concerned with the recent attribution to Multscher of paintings at Stuttgart, Karlsruhe, and Berlin. The Berlin picture is signed by Hans Multscher, but the author contends that this only indicates that the work was produced in his atelier.

THE LATE MR. ARTHUR STRONG

As we go to press we hear with great regret of the death of Mr. Sandford Arthur Strong, who had been seriously ill for a considerable time. Mr. Strong was librarian of the House of Lords, librarian to the Duke of Devonshire at Chatsworth, and professor of Arabic at University College, London. He was a man of great versatility, and, as is well known, combined a keen and active interest in art with the studies by which he first made his mark. His last completed art publication was the 'Drawings of Old Masters at Chatsworth,' which appeared last year and was reviewed at length in the third number of this magazine; but two volumes have already appeared of the new edition of Crowe and Cavalcaselle which he was editing in collaboration with Mr. Langton Douglas. Probably his premature death (he was only forty) may be in part at least attributed to over-work due to his extraordinary energy and activity. Mr. Strong married some six or seven years ago Miss Eugénie Sellers, the well-known authority on Greek art and archaeology.

FOREIGN CORRESPONDENCE

NOTES FROM PARIS[1]

Exhibitions

In the August number of The Burlington Magazine I called attention to a proposed exhibition of the French primitives. The committee formed for the purpose have recently issued a circular which enables me to supplement the information I then gave.

The exhibition of French primitives will be opened on April 7, 1904, and remain open till July. The exhibits, according to the circular, 'will be chosen from the works of art executed for the princes of the house of Valois, from Philip VI, through John II, Charles V,

[1] Translated by Harold Child.

Charles VI, and Charles VII down to Henry III. The exhibition will also contain all the works falling between the outside dates of 1350 and 1589, provided that their origin is proved. It will bring together, therefore, the pictures or objects of *plate-peinture* (enamels, glass-paintings, tapestries, and manuscripts) coming from the younger branch of the Valois; for instance, the dukes of Burgundy, Berry, Anjou-Sicily, Orleans, Milan, Angoulême, etc.'

We can say already, therefore, that among the exhibits there will be the portrait of King John which belonged to King Charles V; the water-colour portrait of Lewis II of Sicily, the Narbonne altar-frontal and a brush drawing on silk, of which M. Henri Bouchot published a substantial study in the January number of *La Gazette des Beaux-Arts*, and of which M. Paul Mantz states that 'it is a work that owes nothing either to Italy or Flanders'; a bishop's mitre painted by the same artist; a flagellation which calls for comparison with the 'Book of Hours' of the duke of Berry; a Martyrdom of St. Denis, a Trinity, the tapestries carried out by the Parisian weaver Bataille after the designs of Jean Bandol, etc. We shall also find works by Jean Fouquet, Bourdihon, Perréal, François Colombe, Nicolas Froment, and Charonton, artists of the north, centre and south of France; and next will come the court painters of the time of the last Valois, Jean and Francis Clonet, Leonard Limosin, Corveille de Lyon, and John Conoin, with their delightful portraits of ladies celebrated by Brantôme, and gentlemen with whose names we are familiar, and of whose deeds of prowess we have all heard tell. Among these we may specially note the portrait of Queen Margot, the enamels of Queen Catherine, in youth, by Leonard Limosin, and the Eva Pandora by John Conoin, all well known from reproductions, but very seldom seen in the originals, which, when brought together, will afford very valuable material for study.

The precious manuscripts from the national library will appear side by side with others from the Arsenal library, the provincial libraries, and certain French and foreign collections. The museum of decorative art (pavillon de Marsan) is to send pictures, drawings, tapestries, and enamels. The last day for sending in is fixed for February 15, 1904. Exhibits must be sent direct to M. Henri Bouchot, the general secretary of the exhibition, at the national library, Paris. Proposals to exhibit must be accompanied by a photograph. Each contribution will be specially insured against the risks of transport, and the managers of the exhibition will effect a general insurance against theft and fire.

There is no need to dwell on the obvious interest of this exhibition. In a letter published in THE BURLINGTON MAGAZINE for October last, the eminent art-critic, Mr. W. H. James Weale, did me the honour to quote a passage from one of my former notes,[2] and added: 'Just now the French, who have at last recognized the merits of the fifteenth-century painters, apparently wish to claim as French the works of Netherlanders who in large numbers settled throughout the greater part of France.' Mr. Weale seems to me a little hard on the French. He accuses them of indifference to the fifteenth century. Well and good; but he should congratulate them on repairing their error. On the other hand, it is always a pity to introduce an accusation of chauvinism into matters of art. It cannot, surely, be called chauvinistic to study the sources of French art. If it were, all artistic study in every country ought to be suppressed. Finally, Mr. Weale's wish seems to be father to his thought. He is kind enough to credit the French with the intention of claiming as French all the Netherlandish works in France. May I answer for it that the French are not so ambitious. The question is still open, and it is precisely for the purpose of settling it that it is being studied. And from this point of view the exhibition of French primitives, in any case not one to be neglected, will supply a faithful and valuable lesson.

In dealing with this exhibition I have been speaking of the art of the picture *à propos* of the art of the past; shall I go on to evoke the past—though no very distant past—*à propos* of modern art, by speaking of the Paul Renouard exhibition at the Luxembourg, the Painter-Lithographers at Petit's, and the autumn salon at the Petit-Palais? 'Doubtless it is too late to speak of them now!' says the poet. I grant it, and must resist the temptation. But I should like to say a few words about an already well-known and appreciated artist who has achieved a very brilliant success at the two last of these exhibitions. The work of M. Delfosse asserted itself there, and deservedly; I know of no purer, more self-revealing, or sincerer contemporary talent. There is no more striking example of powers in development than the lithographic work—I am not speaking of pictorial work, which would exceed the limits of these notes—of M. Delfosse since 1898. First we have The Breton Market, a large plate printed in six colours, and La Ronde, a plate printed in black; both these attracted a very large amount of notice at an exhibition of the painter-lithographers. The latter was drawn in chalks in a special way, which has since become M. Delfosse's favourite process and almost a sign of his personality. Thenceforward everything he produced emphasized his obvious progress in form, colour, and movement. His work was the very

[2] In connexion with the acquisition by the Louvre of a Discovery of the True Cross, Mr. Weale complained of my having attributed the picture to an artist of the French school of Valenciennes. What I said was: 'It would be interesting to give this work its correct attribution . . . generally speaking, the real author is to be sought in the French school of Valenciennes.' I only gave the statement at second hand, and had no intention of claiming to be the author of it.

expression of Brittany itself; his lithographs, which were all the more intense in impression for their absolute simplicity, were veritable pictures. No artist ever conceded less to any thought but his own. The very spirit of Brittany was in La Ronde, with its heavy mass moving on with bended knees and dragging feet under the early twilight, and the forms of people taking their pleasure with infinite sadness and melancholy, never giving themselves up to the joy of life; the very spirit of Brittany was in the brutality, not without a certain attractiveness, which clearly marks the Breton soul in its moments of gladness, the influence of the moors, the clouds, and even of the intoxication that comes from the cider drinking at the love-feasts. It appears again, too, in the Market, in which we see peasant-women, with their hands laid unctuously on their waists, walking slowly about a square enclosed by old houses with little green tiles; and again in the expression of their sly, hard faces, which sometimes bear the mark of the grave peace brought by the wind and waves. M. Delfosse has advanced further along the same path. He has begun a series of plates in colour, 'Bretonneries' he called them, the first few of which have just achieved a brilliant success: L'Ankau, The Sower, The Plough, and Le Linge. Here the atmosphere is more lively, and the air blows freely through an exquisite setting of silence and melancholy, peopled with women in dark dresses and white caps, and men of rough and calm demeanour, a pensive, humble, and characteristic world. 'Le Linge,' wrote M. E. Molinier, 'is not far from being a perfect work.' M. Delfosse knows how to paint, and has feeling; a little further effort will make him an absolute master of colour. In Delfosse's work there is a melancholy prayer, distinct from the actual character of his gifts, his colour, and his movement. It seems to contain a subject in truth independent of objective reality, independent of the lines which unite to form such and such a landscape or such and such a scene. We find ideal lines and a totality of colour which are, in some way, the personality and the substance of a country and a population. This is an achievement only possible to an artist of the most thorough conviction.

The exhibition of the artist decorators in the Petit Palais (near the Champs-Elysées and Avenue Nicolas II) has not come up to our expectations. The lack of cohesion and real interest may possibly be attributable to excessive haste. There is nothing really new among the many exhibits unless it be the charming theatre box (artist's box) carried out under the direction of Henri Sauvage, one of the leaders of the present modernist movement. Dubufe's sketch of 'Victor Hugo' may be mentioned, and the contributions of Mme. Lemaire and the lamented Mme. Abbema; some interesting panels by Henry Teuré, of autumnal views at Versailles and Fontainebleau, and three good works, decorative panels, by Moreau-Nérée. Besides these there are statuettes, glass-work, leather, book-bindings, and even a pretty Japanese corner organized by M. Hauseal-Guerrier.

The Museums

A curious chapter might be written on the history of the generosity of collectors, and might also serve to stimulate their zeal. It is always well to stimulate good impulses in collectors. Let us be thankful that their feeling of responsibility towards international collecting is growing stronger and stronger. The museum is becoming to some extent the necessary destination of private collections, the public result of individual efforts. We may congratulate ourselves on the fact without trying to penetrate into the psychological motives, interested or disinterested, of the donors, whom heaven reward. If only we had some grounds for hoping that the bureaucratic red-tape of public bodies would decrease daily throughout 1904! If our wish were realised we should soon see in the Louvre the ten pictures bequeathed by Baron Arthur de Rothschild, who died on December 10th at Monte Carlo—four Greuzes, among which are a large painting, The Two Friends; another of smaller dimensions, The Dead Bird, which has been popularized in an engraving, and two portraits of girls; a very fine landscape of Ruysdael; a Hobbema; The Halt, by Wouverman, in which a white horse appears in a group of dark horses; a sea-piece by Bakhuysen, and two pictures by David Teniers, Players at Ball, and an Interior of an Inn. Among the others works recently presented to the Louvre we may note a very fine portrait of a man by Robert Nanteuil, signed and dated 1660 (the gift of Mme. Thureau-Dangin); one of Alphonse de Neuville's most famous paintings, The Cemetery of St. Privat, which for fifteen years formed part of the collection of a Philadelphian amateur of high repute (the gift of Mr. Roland Knoedler); the whole of M. Barsy's collection, which is valued at more than 200,000 francs, and includes a large marble Virgin and Child and another Virgin in marble, from the abbey of Hautecombe; a statuette in carved wood of St. Stephen, a statuette of the Virgin seated; a picture of the school of Perugia and a fifteenth-century tapestry representing the haughty Vashti; and a collection of twenty-eight statuettes or *figures d'appliqués* in gilt bronze of the twelfth to the sixteenth centuries, most of them French, and very important for their rarity and their execution (the gift of M. Maciet). In addition to these gifts and legacies, the Louvre has bought a bronze statuette of Eve, the work of a fifteenth-century Nuremberg artist; a painting by Greco of St. Ferdinand of Aragon; a fifteenth century Franco-Flemish Descent from the Cross; a Dutch Interior, and a remarkable small ceiling by Tiepolo, The Virgin in Glory, formerly in the

Grimaldi palace at Genoa. Among the new arrangements made in the Louvre we must mention the placing of Chassèriau's fresco of Peace on the Daru staircase at the entrance to the eighteenth-century gallery; the large sixteenth-century fresco, The Legend of St. Quentin, has been restored to the ivory room; and two of the famous tapestries in silk and silver, Maximilian at the Chase, after the cartoons by van Orley, which have been cleaned at the Gobelins manufactory, have been hung in the room devoted to the chalk portraits of the French Renaissance.

At the Carnavalet museum the following gifts have been received; not all of them very remarkable, but some of real interest. Gifts are like the faithful—many are called but few chosen, and fewer still worthy to be chosen! That remark does not apply to the work presented by M. Charvet—one of the finest things by the great landscape-painter Troyon, the View of the Château of St. Cloud in 1837, which won Troyon his first medal at the Salon of 1838. The museum of decorative arts is the richer by a very fine collection presented by M. Maciet, which comprises thirteen pieces of sculpture, including The Virgin crowning a Bishop, Christ in the act of Blessing, two Flemish bas-reliefs in wood of the fifteenth century, a fifteenth-century Italian terra-cotta, The Virgin and Child; a French thirteenth-century bas-relief in wood, The Virgin and Child; seventeen pieces of tapestry, French fifteenth-century work, which include a Hercules, a Court of Love, a Gentleman with his Wife and Children, and a Venus and her Train. Besides these, M. Berger has given a collection of jewellery, M. Comély a seventeenth-century lace band, and M. Stéphane Dervillé a very rare and exceedingly curious game of biribi, with paintings in the style of Oudry, Watteau and Chardin.

It may be unwise as yet to ask what the future of the delightful Cluny museum is to be under its new director, M. E. Harancourt. We shall refer to it later. Meanwhile, we will only say that it has acquired a series of curious masks which used to adorn the front of a château in Poitou, built early in the sixteenth century by Admiral Bannivet. The Louvre is not the only museum to benefit by the will of Baron Arthur de Rothschild, of which I spoke above. He has left to the Cluny a remarkable collection of 150 rings of the sixteenth, seventeenth and eighteenth centuries, and an equally fine collection of seventeenth and eighteenth century caskets in morocco. They are in excellent preservation, and attracted considerable attention at the exhibition of 1900. The public will probably be able to see them shortly at Cluny. I know from an authoritative source that Baron Arthur de Rothschild's executor, M. Henri de Rothschild, means to do everything which can be done to hasten the movements of the officials concerned, and enable the Cluny to enter into possession before long.

Three drawings touched with colour have lately been added to the Luxembourg: A Slaughtered Bull, a Study of a Lion, and a Landscape, by Edmé Saint-Marcel; besides two water-colours by M. Leon Bonvin, a Landscape and a Still Life, a sketch by Elie Delaunay, painted in oils on tracing paper, for his picture of The Plague in Rome, which was exhibited at this museum, several plaques by Drapsy, and some medals by L. Cosiat. In the Dutuit collection, the Petit-Palais continues to hold temporary exhibitions of engravings. Following Rembrandt, Dürer and Callot come a series of the works of Robert Nanteuil. The Petit-Palais is at present showing sixty-six of these admirable portraits, which are the works of firm, noble, and living art. Among them, we may mention those of Louis XIV, Turenne, Charles Maurice Le Tellier, Archbishop of Rheims, Francis of Vendôme, duke of Beaufort, the historian Péréfèxe le Beaumont, a Philip of Orleans, brother of Louis XIV., Anne of Austria, Louis Boucherat, chancellor of France, Arnauld de Pomponne, the Cardinal of Bouillon, Bossuet, Colbert, Mazarin, Mattias, Molé and many others. Before leaving the subject of this valuable Dutuit collection, I must inform my readers that now, at last, it is possible really to see it. Only recently visitors kept colliding in the darkness with show-cases and armchairs, without a chance of distinguishing anything. An attempt has been made to light it by electricity: there are eight electric lamps in the centre gallery. At least they give light of some sort; but how much better daylight would have been! Let us hope that later it will be resolved to house the Dutuit collection decently.

The Versailles gallery has become the possessor of an important picture by David, The Assassination of Murat, a replica of the picture in the Brussels gallery, presented by the artist to the Convention. The example bought by the Versailles gallery is the one that belonged to the collection of Prince Jerome Napoleon. It was purchased rather for its historical than its artistic interest, and will form one of the most striking objects in the Revolution room.

I have great pleasure in announcing that our distinguished contributor, M. Camille Gronkowski, who holds a post at the Palais des Beaux-Arts of the city of Paris, has just received the ribbon of an officer of Public Instruction and the rosette of an officer of the Order of Nichan.

G. de R.

NOTES FROM BELGIUM

Brussels.—Five paintings were recently purchased for the gallery of old masters. Of these paintings by far the most important is a large landscape, with figures, by Jordaens, The Triumph of Bacchus. The second important work is a portrait of Anthony Anselmo and his family by Martin de Vos, who is usually looked upon as a Flemish sixteenth-century Italianizer; and yet,

despite the Venetian influence which he underwent in his religious pictures, he remained faithful to the patient and conscientious Flemish manner, especially in his portraits. In the middle of the picture, a label bears the names of Anselmo, his wife and children, the painter's signatures and dates which show us exactly when the work was executed. The museum has also purchased a View of the Hague, seen from the Downs, by Anthony van der Croos, a Dutch painter of the seventeenth century. Another work of the Dutch school is a Portrait of a Woman in a Landscape, signed with the monogram P. D. H. Lastly, with the large picture by van Lint, recently acquired, we come back to the Flemish school. The museum already possessed the artist's portrait of himself and two studies of apostles: St. Peter and St. Paul. The new picture represents Christ healing the sick. It is an important work, treated in pompous and studied style, full of Italian mannerism, of a bright and pleasant colouring, in which we find a Rubens influence, but remote, insipid, and greatly Italianized. The conception of the whole is correct and cold. This also is a good piece of the second order.

The gallery of modern paintings has just bought a small landscape by Théodore Rousseau, entitled Linére de Forêt, which has been hung for the present in the rooms devoted to contemporary painting. It was sold in Paris in 1890 for 5,000 francs; the gallery paid 7,500 francs.

Preparations are being carried on for an exhibition organized by the Société Française de Bienfaisance, and committees have been formed both in France and Belgium. The French government will lend Gobelins tapestry, and private collectors are contributing generously. The exhibition will include paintings by Watteau, Nattier, Chardin, Boucher, Van Loo, Pater, Lancret, Fragonard, Vestier, Greuze, David and Prud'hon, and pastels by Quentin de Latour, Perronneau, and Mme. Guiard, besides marbles, bronzes, jewellery, and all branches of applied art. This promises to be one of the most interesting artistic events of the winter.

Lierre.—The roodloft in the church of St. Gommaire is well known as one of the most important examples of late sixteenth-century art. The royal commission of international exchange proposes to have a model of it taken for the Cinquantenaire museum, which has a special section devoted to casts obtained by purchase or exchange. The specimens of monumental and decorative art in its possession include a fine collection of the examples of Flemish art scattered through the churches and town-halls of Belgium, and the present committee are bent on getting together as complete a representation of national masterpieces as possible. The cast of the roodloft at Lierre will prove a valuable addition. This roodloft belongs to an important period in Flemish art. Seen in conjunction with the chimney-piece of the Franc at Bruges and the doorway of the town-hall at Oudenarde, which are of the same date, it will give an eloquent illustration of the struggle between the national genius and foreign influence. Gothic elements abound in it; the supports, like those of the roodloft at Dixmude, are still composed of groups of small cylindrical columns; but the capitals show a new design, a number of small pinnacles uniting to form a canopy over a statuette. The ogee arch is still present, but in a debased form; the mouldings run up to accolades and describe various contrasted curves, ornamented with a mass of strikingly well executed foliage. The obvious aim at originality in the rich decoration shows the obstinate determination of the artist to put new life into a worn-out style, while Lancelot Blondeel, his contemporary, and the men who carried out his designs, were deserting the art of the bygone century and preserving nothing of the gothic but its elements, by the modification and evolution of which they formulated a new and more sumptuous style, and heralded the ideas of Rubens and the seventeenth century.

Logne.—Important operations have been carried out at the castle, which is one of the finest remnants of feudal architecture in Belgium. Excavations have been made in various parts of the castle, in the outer moats, the large moat round the keep, and in the keep itself. All the parapets of the latter have been excavated, and the kitchen has been disclosed. Other researches have led to the discovery of the courses of a tower intended to flank the main curtains towards the Ourthe. This is being further examined with a view to determining its connexion with the fortress.

In the course of the work a third cistern has been discovered in the court of the keep, at the bottom of which were some interesting gold and silver coins. Various other mediaeval objects have been unearthed, including locksmiths' work, pottery, and armour.

The excavations on the side towards the village of Logne have revealed two sentries' rounds, one of which is cut in the solid rock; and, finally, a rectangular building has been discovered standing out from the extreme northerly point of the crag on which the castle stands. Only the base is left, but it is thought that examination may prove it to have been a chapel without the walls.

The main curtain towards the Ourthe has been strengthened, the building being conducted with the greatest care. All the materials are ready to hand in the ruins, and they are cut precisely like the old stones. It is proposed to remove the poorly constructed masonry which fills in the loopholes of the embrasures towards the Ourthe.

When the works in progress are completed, the castle will be only second to that of Bouillon in importance as an example of the military archaeology of Belgium.

R. Petrucci.

LETTER TO THE EDITOR

THE VAN EYCKS AND ITALY

To the Editor of THE BURLINGTON MAGAZINE

SIR,

I do not desire to comment on your reviewer's humorous presentation of my statement of the case for the collaboration of Hubert and John van Eyck, but he cannot be permitted, without question, to create a flora to support his own views. In his notice of my pamphlet he says:—'On the western coast of which' (Italy, that is,) 'the dwarf palm grows abundantly.' In an article on the van Eycks in the same number of the magazine (note on p. 36) he says:—'All these' (that is, the exotic plants found in the pictures), 'except the date-palm, may have been seen growing in Italy, along parts of the western coast of which the palmetto is very common.'

I do not understand the reference to the date-palm. 'W. H. J. W.' cannot intend to convey that the date-palm does not grow in Italy; but if he does not mean this, it is not easy to see what he does mean. In the passages I have quoted we have two statements as to the palmetto: it 'grows abundantly' on the western coast of Italy, and it is 'very common' along parts of the western coasts of Italy. If 'W. H. J. W.' has done me the honour to read my pamphlet, he will have found, on p. 10, a reference to the best authority on the botany of Italy. Parlatore ('Flora Italiana') says of the geographical distribution of the *Chamaerops humilis:* 'Nei colli e nelle rupi marittime o poco lontano del mare lungo la costa occidentale d'Italia, e nelle isole di Sicilia, Sardegna, Capraja, Elba, Palmajola, Lipari, Panaria, Levanzo, Favignana, e Marettimo: però per lo più qua e là e non molto comune. Nella penisola si trova solo vicino a Nizza a Montalbano, dove è divenuta assai rara, nel Monte Argentario in Toscana, vicino a Terracino sul Monte Circeo, a Fondi, Gaeta, ed in altri parti del Regno di Napoli fino in Calabria.'

In face of this we are entitled to ask for authority for the statement that the plant grows abundantly and is very common on the western coast of Italy. Not one of the places named (except Nice) is at all likely to be visited by a tourist in the present day—still less was it likely in the fifteenth century. One is the more at a loss to understand why Mr. Weale (for his identity can be no secret) should have invented imaginary growths of the palmetto in places where no one would see it, as he is already on the road to persuade himself (p. 30) that Hubert van Eyck visited Spain, where he might have seen the palmetto, as John undoubtedly did.

ALFRED MARKS.

[Mr. Marks does not seem to know that pilgrimages from the Netherlands both to Rome and to Compostella were common in van Eyck's time. It seems to me quite probable that Hubert may have been one of the 200,000 pilgrims who visited Rome on the occasion of the Jubilee of 1390–91. As I have said, we have no written evidence on the subject. It is, however, clear that whoever painted the snow mountains, the southern flora, and the view of old St. Paul's, must have travelled, and the probabilities are that that man was Hubert.

As to the date-palm I have not come across any evidence of its having grown in Italy in the fourteenth century; and as to the palmetto, a friend of mine who knows the whole of the west coast of Italy as far south as Genoa, assures me that he has seen the palmetto growing in abundance on that coast.—W. H. J. W.]

RECENT ART PUBLICATIONS[1]

PAINTING

WILPERT (J.). Die Malereien der Katakomben Roms. 2 vols. (16 × 11) Freiburg im Breisgau (Herder).
In two vols.; i, text of 600 pp., il, 267 plates of photographic reproductions, many in colour.

CONWAY (Sir M.). Great Masters, 1400–1800. Reproductions in photogravure from the finest works of the most famous painters down to the year 1800, with an introduction and descriptive text. (20 × 15) London (Heinemann), 5s. net per part.

COLVIN (S.). Selected drawings from old masters in the University Galleries and in the Library at Christ Church, Oxford. Part 1, (22 × 16) Oxford (Clarendon Press), 3 gs. [20 plates.]

FOSTER (J. J.). Miniature Painters, British and Foreign. With some account of those who practised in America in the eighteenth century. 2 vols. (14 × 10) London (Dickinsons), 5 or 10 gns. net. [123 plates.]

ROSENTHAL (L.). La Peinture Romantique. Paris (Fontemoing), 10 fr.

HOLLÄNDER (E.). Die Medizin in der klassischen Malerei. (12 × 9) Stuttgart (Enke). [165 illustrations.]

POORE (H. R.). Pictorial composition and the critical judgement of pictures. (10 × 6) New York (Baker & Taylor Co.). [Illustrated.]

MAUCLAIR (C.). The Great French Painters, and the Evolution of French Painting from 1830 to the present day. (13 × 9) London (Duckworth), 21s. net. [Illustrated.]

FONTAINE (A.). Conférences inédites de l'Académie royale de Peinture et de Sculpture d'après les manuscrits des Archives de l'École des Beaux-Arts. La querelle du Dessin et de la Couleur. Discours de Le Brun, de P. et de J. B. de Champaigne. (8 × 5) Paris (Fontemoing), 4 fr.

HAMEL (M.) and ALEXANDRE (A.). Salons de 1903. (13 × 9) Paris (Goupil). [100 illustrations.]

SCHMARSOW (A.). Die oberrheinische Malerei und ihre Nachbarn um die Mitte des xv. Jahrhunderts (1430–1460). (12 × 8) Leipzig (Teubner), 4 m. [5 plates.]

[1] Sizes (height × width) in inches

THOMAE (W.). Der ehemalige Hochaltar in der Karmeliterkirche zu Hirschhorn a. N., ein Beitrag zur Kunst- und Kulturgeschichte des XVIII. Jahrhunderts. 24 pp. (10 × 7) Heidelberg (Köster), 10 marks. [Illustrated.]

FLEURENT (J.). Das Isenheimer Altar und die Gemälde Grünewalds. 46 pp. (10 × 7) Colmar (Roock), 2 m. [14 illustrations.]

WALTZ (A.). Bibliographie des ouvrages et articles concernant Martin Schongauer, Mathias Grünewald et les peintures de l'ancienne école Allemande à Colmar, la Société Schongauer et le Musée des Unterlinden. (10 × 7) Colmar (Jung).

STIASSNY (R.). Altsalzburger Tafelbilder. (Jahrbuch der kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses, XXIV, Heft ii.) [13 plates and text illustrations.]

DE BONT (J. M.). De triptiek genaamd die van den Meester van d'Oultremont en 'Jan Joosten, scylder' van Haarlem. (11 × 9). Amsterdam (v. Langenhuysen).

HOFSTEDE DE GROOT (C.). Meisterwerke der Porträtmalerei auf der Ausstellung im Haag, 1903. (15 × 2) München (Brückmann). [69 plates.]

GLÜCK (G.). Aus Rubens' Zeit und Schule: Bemerkungen zu einigen Gemälden der Kaiserlichen Galerie in Wien. (Jahrbuch der kunsthistorischen Sammlungen des Kaiserhauses, XXIV, Heft i.) Wien (Tempsky), 18 m. [Illustrated.]

MUTHER (R.). Die belgische Malerei. (8 × 6) Berlin (Fischer). [32 illustrations.]

The Work of J. S. Sargent, R.A., with an introductory note by Mrs. Meynell. (18 × 13) London (Heinemann) 6 gns. net. [62 plates.]

HUISH (M. B.). Happy England, as painted by Helen Allingham, with memoir and descriptions. (9 × 6) London (A. & C. Black), 20s. net. [80 coloured plates and portrait.]

CROWE (J. A.), and CAVALCASELLE (G. B.). A history of Painting in Italy: Umbria, Florence and Siena, from the second to the sixteenth century. Edited by L. Douglas and S. A. Strong. Vols. I, II. (9 × 6) London (Murray), 21s. net. per vol. [Complete in 6 vols.]

LUDWIG (G.). Archivalische Beiträge zur Geschichte der venezianischen Malerei. Neue Funde im Staatsarchiv zu Venedig. (Jahrbuch der kgl. preuss. Kunstsammlungen, XXIV, Beiheft.)

LUGANO (P. M.). Memorie dei più antichi Miniatori e Calligrafi Olivetani. (8 × 5) Firenze (Scuola tip. Salesiana).

SCULPTURE

SAUER (B.). Der Weber-Laborde 'sche Kopf und die Giebelgruppen des Parthenon. (12 × 9) Berlin (Reimer), 4 m. [3 plates, and 8 text illustrations.]

FURTWÄNGLER (A.). Das Tropaion von Adamklissi und provinzialrömische Kunst. (12 × 9) München (G. Franz), 6 m.

SCREIBER (T.). Studien über das Bildniss Alexanders des Grossen. (11 × 8) Leipzig (Teubner), 12 m.
Abhandlungen der königl. Sächs. Gesellschaft der Wissenschaften, XXI, no. iii. [13 plates, and text illustrations.]

METAL-WORK

BEISSEL (S.). Kunstschätze des Aachener Kaiserdomes. Werke der Goldschmiedekunst, Elfenbeinschnitzerei, etc. (16 × 12) M. Gladbach (Kühlen). [35 phototypes.]

HOWARD (M.). Old London Silver, its history, its makers, and its marks. (11 × 8) London (Batsford), 50s. net. [Illustrations, including 6 chromo.]

STANHOPE (Hon. B. S.), and MOFFATT (H. C.). The Church Plate of the county of Hereford. To which is added an inventory of church goods in 6th and 7th Edward VI. (1552–53). (11 × 9) Westminster (Constable), 21s. net. [27 plates.]

JACOBY (G.). Japanische Schwertzieraten. (15 × 12) Leipzig (Hiersemann). [37 photo-engravings.]

TEXTILES AND LACE

FENAILLE (M.). État général des Tapisseries de la Manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600–1900: Période Louis XIV. (16 × 11) Paris (Imprimerie Nationale). [432 pp.; plates.]

COLLECTION de Dentelles du Musée de Cluny à Paris. (20 × 13) Plauen i. V. (Stoll). [20 plates.]

HOFMANN (R.). Spitzen aus dem Museum der königl. Industrieschule zu Plauen i. V. Band I. (19 × 13) Plauen i. V. (Stoll). [30 plates.]

ELLWANGER (W. D.). The Oriental Rug: a monograph on eastern rugs and carpets, saddle-bags, mats, and pillows, . . . with some practical advice to collectors. (9 × 6) New York (Dodd Mead). [Illustrations.]

ENGRAVING

BOURCARD (G.). A travers Cinq Siècles de Gravures, 1350–1903. Les estampes célèbres, rares ou curieuses. (12 × 8) Paris (Rapilly). [250 copies only. 640 pp.]

DAVENPORT (C. J.). Mezzotints. (10 × 7) London (Methuen), 25s. net. 'Connoisseur's Library.' [40 plates.]

DOUGLAS (R. J. H.). The Works of George Cruikshank classified and arranged with references to Reid's catalogue, and their approximate values. (11 × 8) London (Dryden Press), 12s. net.

Catalogue of Prints. I. Modern Etchings of the foreign schools in the National Art Library, Victoria and Albert Museum. [By M. Hardie]. (9 × 5) London (Eyre & Spottiswoode), 4s.

THOMAS BEWICK. 150th anniversary commemoration exhibition of work and relics, promoted by the Pen and Palette Club. (10 × 7) Newcastle (Academy of Arts, Sept. 12 to Oct. 8, 1903). 48 pp. [4 illustrations.]

BOOK ILLUSTRATION

WHITE (Gleeson). English Illustration, 'the sixties,' 1855–70. (10 × 7) Westminster (Constable), 31s. 6d. net.
Re-impression of the 1897 edition, without the photogravure of F. Sandys's 'Judith.'

DETMOLD (M. and E.). Sixteen illustrations of subjects from Kipling's 'Jungle Book.' (22 × 16) London (Macmillan), 5 gns. net. [16 coloured plates.]

BULLOCH (J. M.). The art of extra-illustration. (9 × 7) London (Treherne), 2s. 6d. net. 'The Collector's Library,' II. 64 pp. [3 plates.]

HERALDRY

POSSE (O.). Die Siegel des Adels der Wettiner Lande bis zum Jahre 1500. Vol I. (13 × 10) Dresden (Hoffmann). [50 phototypes.]

ARMOIRIES des familles contenues dans l'Armorial Général de J. B. Rietstap. (12 × 10) Paris (Institut héraldique Universel), 10s. each part.
Parts to be published monthly, each containing 896 drawings of arms.

ZELLNER (E.). Das heraldische Ornament in der Baukunst. (10 × 7) Berlin (Ernst). [Illustrated.]

BOOKS RECEIVED

CATALOGUE OF ENGLISH POTTERY IN THE BRITISH MUSEUM. By R. L. Hobson. (Printed by order of the Trustees of the British Museum.) Price 25s.

LITTLE BOOKS ON ART—GREEK ART. By H. B. Walters. Methuen & Co. Price 2s. 6d.

LITTLE BOOKS ON ART—SIR JOSHUA REYNOLDS. By John Sime. Methuen & Co. Price 2s. 6d.

THE NATIONAL SPORTS OF GREAT BRITAIN. With Coloured Plates. By H. Alken. Methuen & Co. Price 4s. 6d.

THE ANALYSIS OF THE HUNTING FIELD. With Coloured Plates by H. Alken. Methuen & Co. Price 3s. 6d.

CATALOGUE OF GERMAN AND FLEMISH WOODCUTS. Vol. I. By Campbell Dodgson, M.A. (Printed by order of the Trustees of the British Museum.)

FRENCH PAINTINGS IN THE XVI CENTURY. By L. Dimier. Duckworth & Co. Price 7s. 6d. net.

LA VILLA IMPÉRIALE DE TIBUR (VILLA HADRIANA). By P. Gusman. Fontemoing (Paris).

MAGAZINES RECEIVED

La Rassegna Nazionale (Florence). The British Realm. The Gentleman's Magazine. Gazette des Beaux-Arts (Paris). La Chronique des Arts (Paris). L'Art (Paris). La Presse Universelle (Antwerp). Repertorium für Kunstwissenschaft (Berlin). The Artist Engraver (A Quarterly Magazine of Original Work), Macmillan & Co., price 7s. 6d. net.

Dessins Anciens (Sale Catalogue), Amsterdam. Kupferstiche Kupferwerke Handzeichnungen (Catalogue), Berlin.



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EDITORIAL ARTICLES

I—THE LONDON COUNTY COUNCIL AND ART

ON the 5th of this month takes place the triennial election of the London County Council. With the political aspect of that election we have no concern; we know neither Progressive nor Moderate; but there is an important side of the work of the County Council which touches us nearly, and as it is a side about which the great majority of the electors know little or nothing, we make no apology for bringing it under the notice of our readers. To any who may be inclined to scoff at the idea that there can be any connexion between a County Council and art, we can but say that if they will take the trouble to look into the matter they will remain to pray that the new council elected this month may carry on the admirable work that has been done during the last ten years by the London County Council for art and archaeology. The cessation or curtailment of that work would be a disaster to London.

In June last attention was called in THE BURLINGTON MAGAZINE to the urgent necessity in this country for such legislation as nearly all other civilized nations have adopted for the preservation of ancient buildings and other works of art;[1] and it was there stated that the London County Council, though without any adequate powers, had done what it could in this direction. The council is the authority under the Ancient Monuments Protection Acts of 1878 and 1890 for the preservation of buildings or monuments of historical or architectural interest, but the powers given under those acts are very limited, and do not enable the council to prevent the demolition of any ancient building, or even to acquire it compulsorily; they only enable it to buy if the owner is willing to sell.

[1] Vol. II, page 3

By its General Powers Act of 1894 the council is empowered to erect and maintain or contribute towards the provision, erection or maintenance of works of art in London. These powers are very far from meeting the case, but, such as they are, the council has made good use of them.

For instance, four years ago the council acquired for £7,000 (towards which amount the sum of £2,500 was contributed by the City Corporation) No. 17 Fleet Street, built about 1610 for Henry, Prince of Wales, son of James I. It attempted to prevent the entire destruction of the buildings of Christ's Hospital by opposing the bill promoted for that act of vandalism; this effort was unhappily unsuccessful, but the council succeeded in obtaining power to enter and inspect the works in case any objects of interest should be discovered. Photographs and measurements were also taken by the council for the purpose of record, a course which has been followed in other cases where destruction could not be prevented. In some instances portions of demolished buildings, such as ceilings, have been saved, and excavations are watched in case they should reveal interesting objects, which are carefully preserved. The fragments of Bermondsey Abbey discovered during some excavations in 1902 have been placed in the Horniman Museum, in connexion with which it is intended to form a London museum, a proposal which we much wish to see accomplished. In order that the council may be kept informed, the district surveyors have been instructed to report any case of the proposed demolition or alteration of an interesting building coming under their notice.

This is an excellent record so far as it goes; that it does not go further is the fault of the legislature and public opinion. Even with its present powers the council could do more in this direction if it knew

that public opinion was behind it; but public opinion is almost wholly indifferent, and it is in the hope that the readers of THE BURLINGTON MAGAZINE will endeavour to arouse it that we draw attention to this important matter. Recently the Historical Records and Buildings Committee, which is entrusted with the work of which we have been speaking, has been considering the question of recommending the purchase of Clifford's Inn (on a suggestion made, we are proud to say, in these pages), but it has felt obliged to decide against the purchase, since it would involve some charge on the rates, though not a large one. That is to say the committee feels that public opinion would not support it.

If and when any adequate measures are taken by Parliament for the preservation of ancient buildings it will, we trust, be found that the task has been made an easy one in London by the compilation of a register of all buildings of historical or artistic interest in the county. This valuable work has already been begun by a private society called the committee for the survey and registration of the memorials of greater London, and has been assisted by the council, which issued the first volume of the register in 1900 at the public expense. But unfortunately the council has declined to take over the work entirely, a course recommended by its own Historical Records and Buildings Committee, and agreed to by the society which inaugurated the register. Matters seem at present to be at a deadlock, and we trust that the new council will take over a piece of work which is of the highest importance, and ought to be done by a public body at the public expense.

If we turn from the preservation of the few remnants left us of the art of the past to the equally important work of providing for art in the present and the future, the achievement of the County Council has been even greater. The Technical Education Board of the council has four art schools of its own, the L.C.C. central school of arts and crafts, 316 Regent Street; the L.C.C. school of photo-engraving and lithography in Bolt Court, Fleet Street; the Camberwell school of arts and crafts, and the L.C.C. Shoreditch Technical Institute. Large annual grants are also given towards the support of nineteen other art schools scattered all over London, among which are the Regent Street Polytechnic, Sir John Cass's Technical Institute in Aldgate, and the Northampton Institute in Clerkenwell, where the artistic crafts department is one of the best in London and ranks with the schools of the Technical Education Board.

The results that have been attained in these schools during a very few years (hardly any of them existed ten years ago) are quite remarkable. The schools are not allowed to be used for the amusement of amateurs who wish to occupy a few of their idle hours; they have already had important effects on the trades concerned; and if the work is continued and increased, it affords the best hope for a revival of the artistic sense. It is no mere mechanical instruction that is given; the students receive theoretical as well as practical training. Every effort is made to give them a broader view of their craft, and above all they are encouraged to study design. It is found that even those who start with a distaste for original work become eager to produce and work out their own designs. At the Northampton Institute this has been particularly marked in the case of metal-workers.

The art schools are under the inspection of Mr. G. J. Frampton, R.A., and Mr. R. Lethaby, who is the director of the central school where there are classes in almost every conceivable craft, including drawing and modelling from the life, stained-glass work, every kind of wood and metal work, bookbinding, writing and illumination, tapestry and embroidery, and colour-printing from wood blocks on a method based on the Japanese.

To us the work done at the Bolt Court school is particularly interesting. Until recently English work in nearly all processes

of reproduction was far behind that of foreign countries. This reproach is being to some extent wiped out, and a large share of the credit for wiping it out belongs to the L.C.C. school at Bolt Court, which is turning out the best workmen in the trade. The last report contains numerous examples of the work done by the students in every process, and the quality is on the whole very high. We particularly note the excellent results obtained in collotype, a process hitherto neglected in this country, and also in photogravure and three-colour work. There are also some good examples of the various lithographic processes, and we note one specimen of a new process for reproducing lace and similar fabrics in exact facsimile, which is very successful. Mr. Newton, the director, considers that the improvement of existing processes and the discovery of new ones is one of the chief objects of the school, and it is gratifying that something has already been done in this direction.

The London County Council and Art

This rather dull summary of the work of the L.C.C. in connexion with the matters which are the special concern of THE BURLINGTON MAGAZINE, though already too long, can give no really adequate idea of the value and importance and the wide scope of that work. The Technical Education Board will shortly be merged in the new Education Committee which will have under its care the whole of London education. It is essential that men should be elected on the council who will see that the new committee is not dominated by persons caring for nothing but elementary education, and that the splendid work being done in the art schools is continued and extended. We urge our readers to support candidates who are pledged to continue and extend that work, and also the work of the Historical Records and Buildings Committee, in the directions that we have indicated, and who will not shrink from liberal expenditure on all these objects.

II—THE FUTURE OF THE INTERNATIONAL SOCIETY

WHEN we gave our reasons for thinking that the International Society might in the future expect the continued approval of artists, art-patrons and the public, we presumed for convenience the stability of the society itself. In the case of an older institution such a presumption might be taken for granted. The Royal Academy, for instance, in spite of its defects, real and alleged, is undeniably stable. Time has given it the experience and *esprit de corps* of a government office. It stands by its members through thick and thin, and meets all outside attacks with a majestic official silence.

A comparatively new body like the International Society cannot acquire this corporate experience all at once. A dictatorship, the business solution of the problem, might be successful in the case of an art students' club. For a number of strong and independent men it presumes a Napoleon, and a Napoleon is not easily found.

In spite of any nominal association all good artists work alone, think alone, and when they exhibit are of necessity rivals. A great man of course, if such a thought of rivalry occurs to him, will despise and suppress the thought at once. The average painter cannot always go quite so far, and in an exhibition where racial, provincial, and intellectual differences reinforce this natural instinct, the seed of dissension, if once sown, may easily take root.

In the case of the International Society, there are already hints of differences and resignations, while the continued absence of several prominent painters has become a matter of general comment. Indeed it might almost seem as if the process of dissolution were beginning at the very moment when the society's prospects seem outwardly brightest.

On the other hand the Royal Academy during the past few weeks will have risen a little in public esteem. The election of its new associates, if not a consummate stroke of policy (it might have silenced even the most serious of its critics by recognizing a painter still abler than Mr. Brangwyn or Mr. Furse), has at least left an excellent impression. That impression has been greatly strengthened by Mr. Clausen's lectures. If artists could feel sure that Mr. Clausen's large-minded utterances represented the views of the rulers of Burlington House, the settlement of differences would be an easy matter.

In another article we have dealt with a specific proposal for a truly national exhibition, but apart from that we have never been able to understand why the Royal Academy does not annually invite outsiders of repute to be its guests. Such an invitation, whether given to individual artists, or, better, to two or three of their prominent associations, would be honourable to both parties. The academicians could study at their leisure much modern effort which hitherto they seem to have neglected, and outsiders could allow their good temper to have more free play than is possible for men who feel they are not well treated.

This millennium, we fear, needs stronger men for its inception than those who at present are in power. Nevertheless the starting of such an open and intelligent policy would remove at a stroke many of the grievances which brought the International Society into being, and might soon endanger its very existence. To be equal to such a situation the International Society would have to strengthen itself from within, and to gain the affection as well as the confidence of its supporters by showing itself generous and impartial to all without distinction of race or party. It is only on such a footing of tolerance and good temper that the International Society can hope to be a permanent success, if things develop as they seem to be developing, for serious workers will naturally gravitate towards the institution which treats them with the largest measure of intelligence and kindness—which, in the end, are much the same thing as common sense.

III—A NATIONAL EXHIBITION

A SUGGESTION has recently been made [1] which seems to us to deserve serious consideration, because if carried out it might, for the time at least, lift the review of our contemporary national art out of the atmosphere of contention and jealousy among various societies which obscures so much criticism. As we have pointed out recently, the grouping of English artists in a number of societies instead of one is a marked feature of the time. This process of division has become more and more marked in the course of the last twenty years; and its successive steps may be dated by the foundation of the Grosvenor (afterwards the New) Gallery, the New English Art Club, the Arts and Crafts Society, the International (which, besides its foreign element, includes an important group of English and Scottish artists). To these may be added some more special groups of Water-colourists, Painter-etchers, and Pastellists. This being so, the question arises whether an effort should not be made to unite, in some common meeting-place, the scattered forces, if it were only by way of an occasional exhibition.

Now the Royal Academy, though it can no longer claim the position its founders intended for it, is still the predominant society; it possesses, on a site given to it as a national society by Parliament, galleries

[1] By Mr. D. S. MacColl, *Saturday Review*, Jan. 30, 1904.

unequalled in London; its large revenues, from invested funds and income, put it in a position of great advantage compared with societies whose members have to pay rent for their galleries and support their exhibitions partly by subscription. These advantages and responsibilities combined make it natural that we should look to the Academy, in the first instance, to provide a common meeting-place for the different groups we have referred to, and the suggestion is that a retrospective exhibition of the national art of the last ten or fifteen years should be organized in the Academy's galleries at a time of year when they are not occupied. Such a collection might form part or the whole of one winter exhibition ; or better, perhaps, for reasons of light, and so as not to interfere with the admirable series of old masters, it might take place in the autumn.

The crux of the project, if it should be seriously taken up, is the manner in which selection should be organized. It is clear that a purely academical committee would be unsatisfactory, for that would repeat the situation of the summer exhibition, out of which the divisions we speak of have arisen. But this practical difficulty has already been overcome in organizing a national exhibition, not in London, but for St. Louis in America. To make that properly representative, it was found necessary to add members from the outside societies to the committee originally formed of academicians. Here we have the model that we want, and the experience of its working goes far to guarantee an even greater success at home ; for it would be easier at home to obtain the consent of owners for the loan of works of art. The way to avoid friction and contrive the best exhibition would be to assign to each society a reasonable share of space, and to throw on each society the responsibility of selection. Each group would thus be upon its mettle to put its best foot forward. The committee formed of their representatives would have to exercise only a general control, and be free of the most invidious part of an exhibition committee's duties. A National Exhibition

We see, then, no difficulties on the practical side that a little goodwill could not overcome, and no one is likely to deny that the object is in itself desirable. It is surely time to take stock of the efforts that have been scattered, to bring under one roof for comparison and review the best work of the rival societies, and to combine with the pictorial and plastic arts those arts of applied design the revival of which, under the guidance of William Morris, has been an achievement essentially English.

THE ARUNDEL CLUB

We are asked to announce, and we have much pleasure in doing so, that a society is in process of formation, under the above provisional title, for the purpose of photographing pictures and other works of art in private collections or galleries not easy of access, and of supplying the members with prints of the photographs. The annual subscription is to be one guinea. It is hoped to supply for this sum at least fifteen photographs yearly, provided a minimum of 100 members join the association. It is further intended to provide storage for suitable negatives that may be presented to the society by amateur photographers or persons who may have had occasion to have pictures photographed. The provisional committee consists of the following: Lord Balcarres, M.P., Sir Walter Armstrong, Sir Martin Conway, Mr. Sidney Colvin, Mr. Lionel Cust, Mr. Claude Phillips, Mr. G. F. Warner, Mr. Roger Fry, Mr. Herbert Cook, Mr. Charles Ricketts, Mr. Bowyer Nichols, and Mr. Alban Head. Persons willing to become members are requested to communicate with Sir Martin Conway, the Red House, Hornton Street, London, W. The utility and desirability of such a society are obvious and need not be enlarged upon. We do not doubt that it will receive the support of all lovers of art.

THREE PICTURES IN TEMPERA BY WILLIAM BLAKE

WRITTEN BY ROGER E. FRY

BLAKE'S finished pictures have never received the same attention nor aroused the same admiration as his wash-drawings, his woodcuts, or his engravings. It is difficult to account for this comparative neglect, since they not only show command of a technique which admits of the completest realization of the idea, but they seem actually to express what was personal to Blake in a purer form than many of his other works, with less admixture of those unfortunate caprices which the false romantic taste of his day imposed too often even on so original and independent a genius. The explanation may perhaps lie in the fact that to most people Blake, for all his inimitable gifts, appears as a divinely inspired amateur rather than as a finished master of his art, and they are willing to tolerate what they regard as his imperfect control of form in media which admit only of hints and suggestions of the artist's vision. The reproduction of three elaborately finished paintings by Blake which, thanks to the courtesy of their owners, we are able to publish this month, may be allowed as an excuse for considering Blake's position as a painter.

There assuredly never was a more singular, more inexplicable phenomenon than the intrusion, as though by direct intervention of Providence, of this Assyrian spirit into the vapidly polite circles of eighteenth-century London. The fact that, as far as the middle classes of England were concerned, Puritanism had for a century and a half blocked every inlet and outlet of poetical feeling and imaginative conviction save one, may give us a clue to the causes of such a phenomenon. It was the devotion of Puritan England to the Bible, to the Old Testament especially, that fed such a spirit as Blake's directly from the sources of the most primeval, the vastest and most abstract imagery which we possess. Brooding on the vague and tremendous images of Hebrew and Chaldæan poetry, he arrived at such indifference to the actual material world, at such an intimate perception of the elemental forces which sway the spirit with immortal hopes and infinite terrors when it is most withdrawn from its bodily conditions, that what was given to his internal vision became incomparably more definite, more precisely and more clearly articulated, than anything presented to his senses. His forms are the visible counterparts to those words, like *the deep*, *many waters*, *firmament*, *the foundations of the earth*, *pit* and *host*, whose resonant overtones blur and enrich the sense of the Old Testament. Blake's art moves us, if at all, by a similar evocation of vast elemental forces. He deals directly with these spiritual sensations, bringing in from external nature the least possible content which will enable him to create visible forms at all. But though he pushed them to their furthest limits, even he could not transcend the bounds which beset pictorial language; even he was forced to take something of external nature with him into his visionary world, and his wildest inventions are but recombinations and distorted memories of the actual objects of sense.

By the strangest irony, too, the forms which came to his hand as the readiest means of expressing his stupendous conceptions were in themselves the least expressive, the least grandiose, that ever art has dealt with. It was with the worn-out rags of an effete classical tradition long ago emptied of all meaning, and given over to turgid rhetorical display, that Blake had to piece together the visible garments of his majestic and profound ideas. The complete obses-

sion of his nature by these ideas in itself compelled him to this: he was entirely without curiosity about such trivial and ephemeral things as the earth contained. His was the most anti-Hellenic temperament; he had no concern, either gay or serious, with phenomena; they were too transparent to arrest his eye, and that patient and scientific quarrying from the infinite possibilities of nature of just the appropriate forms to convey his ideas was beyond the powers with which nature and the poor traditions of his day supplied him. Tintoretto, who had in some respects a similar temperament, who felt a similar need of conveying directly the revelations of his internal vision, was more happily situated. He was, by comparison, a trivial and vulgar seer, but the richness and expressive power of the forms which lay to his hand in Titian's and Michelangelo's art enabled him to attain a more unquestionable achievement.

But, allowing for circumstances, what Blake did was surely more considerable and implied a greater sheer lift of imaginative effort. That it was an attempt which remained almost without consequences, isolated and incomplete—marred, too, by a certain incoherence and want of reasonable coordination—must be allowed, and may perhaps explain why Blake is not universally admitted among our greatest.

The Byzantine style, he declares, was directly and divinely revealed to him; and whether this were so, or whether he obtained it by the dim indications of Ottley's prints, or through illuminated manuscripts, the marvellous fact remains that he did succeed in recovering for a moment that pristine directness and grandeur of expression which puts him beside the great Byzantine designers as the only fit interpreter of Hebrew mythology. 'The Flight into Egypt'[1] will at once recall Giotto's treatment of the subject in the Arena chapel at Padua; but the likeness is, in a sense, deceptive, for Giotto was working away from Byzantinism as fast as Blake was working towards it, and the two pass one another on the road. For there is here but little of Giotto's tender human feeling, less still of his robust rationalism; what they have in common, what Blake rediscovered and Giotto inherited, is the sentiment of supernatural dignity, the hieratic solemnity and superhuman purposefulness of the gestures. Even more than in Giotto's version, the Virgin here sits on the ass as though enthroned in monumental state, her limbs fixed in the rigid symmetry which oriental art has used to express complete withdrawal from the world of sense. No less perfect in its expressiveness of the strange and exalted mood is the movement, repeated with such impressive monotony, in the figures of Joseph and the archangel. It is absurd, we think, to deny to the man who discovered the lines of these figures the power of draughtsmanship. Since Giotto's day scarcely any one has drawn thus—simplification has been possible only as the last effort of consummate science refining away the superfluous; but here the simplification of the forms is the result of an instinctive passionate reaching out for the direct symbol of the idea.

Three Pictures in Tempera by William Blake

Blake's art indeed is a test case for our theories of aesthetics. It boldly makes the plea for art that it is a language for conveying impassioned thought and feeling, which takes up the objects of sense as a means to this end, owing them no allegiance and accepting from them only the service that they can render for this purpose. 'Poetry,' says Blake, 'consists in bold, daring, and masterly conceptions; and shall painting be confined to the sordid drudgery of facsimile representations of merely mortal and perishing substances, and not be, as poetry and music are, elevated into its own proper sphere of invention and visionary conception?' The theory that art appeals solely by the associated ideas of the natural objects it imitates

[1] Reproduced on page 207

is easily refuted when we consider music and architecture; in those at least the appeal to the spirit is made directly in a language which has no other use than that of conveying its own proper ideas and feelings. But in pictorial art the fallacy that nature is the mistress instead of the servant seems almost ineradicable, and it is difficult to convince people that increased scientific investigation of phenomena, increased knowledge of how things present themselves to our sight, changes the mode, but does not necessarily increase the power, of pictorial expression. The Byzantine artists, with a knowledge of appearances infinitely less than that of the average art student of to-day, could compass the expression of imaginative truths which our most accomplished realists dare not attempt. The essential power of pictorial as of all other arts lies in its use of a fundamental and universal symbolism, and whoever has the instinct for this can convey his ideas, though possessed of only the most rudimentary knowledge of the actual forms of nature; while he who has it not can by no accumulation of observed facts add anything to the spiritual treasure of mankind. Of this language of symbolic form in which the spirit communicates its most secret and indefinable impulses Blake was an eloquent and persuasive master. He could use it, too, to the most diverse ends; and though the sublimity which is based upon dread came most readily to his mind, he could express, as we have seen in the Flight into Egypt, the sublimity of divine introspection. In the David and Bathsheba[2] he touches a different note, and he shows his true power of symbolic expression in this, that it is not by the treatment of the figure itself, not by any ordinary sensual enticements, that he gives the atmosphere of voluptuous abandonment. It is rather in the extravagant tropical flowers, in the architecture which itself blossoms with oriental exuberance, in the fiery orange of the clouds seen behind trees preternaturally virid, that the spirit is bewildered with anticipations of extravagant bliss. The picture might be described in Blake's own terminology as the mental abstract of voluptuousness.

All art gives us an experience freed from the disturbing conditions of actual life. Blake's art, more concentrated than most, gives us an experience which is removed more entirely from bodily and physiologic accompaniments, and our experience has the purity, the intensity, and the abstraction of a dream.

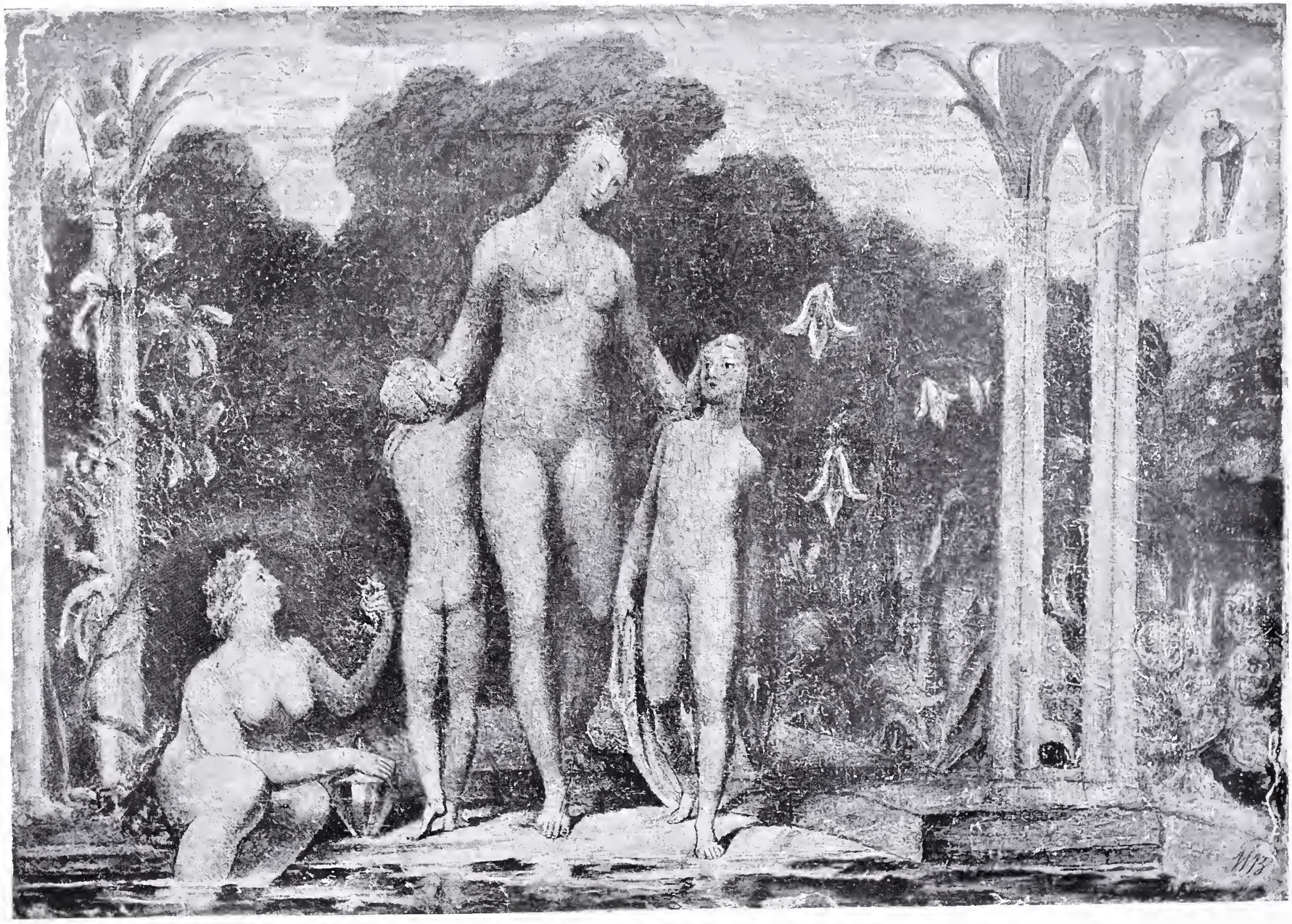
Our third illustration, that of the Nativity,[3] apart from the completeness of its realization—for even Blake could not altogether put aside the notions of chiaroscuro with which the 'demons Rembrandt and Correggio' had infected art—is interesting for the strangeness of the idea of the divine birth as a spiritual, not a bodily, generation. To an artist like Blake, who wished to give visible form to profound and universal conceptions, a mythology was essential, and so intense was his imaginative grasp that he was able to recreate Christian and Hebrew mythology, giving them a new and essentially modern significance. He even attempted to invent a fresh and national mythology of which Albion was the protagonist. Whether he lacked the power, or whether the temper of his age was too contrary, the attempt remained abortive. How different would have been the history of nineteenth-century art had Blake been able to impose on us a living mythology, held not necessarily as literally true, but as the only means of expressing in visible form our surmises about the eternal verities.

[2] Reproduced on page 210.

[3] Reproduced on page 211.



THE FLIGHT INTO EGYPT, BY WILLIAM BLAKE; IN THE POSSESSION OF MR. W. GRAHAM ROBERTSON

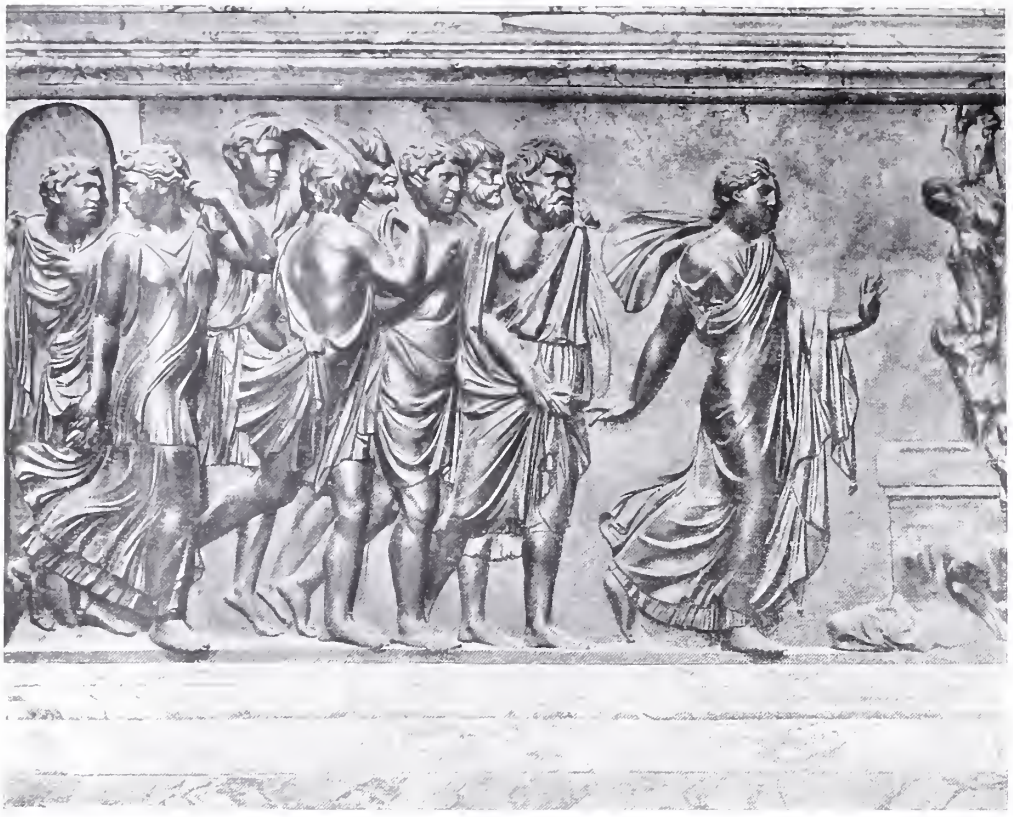


DAVID AND BATHSHEBA BY WILLIAM BLAKE; IN THE POSSESSION OF MESSRS. CARFAX AND CO.



[illegible] IN THE POSSESSION OF MR. SIDNEY MORSE

[illegible]



[From a photograph by Alinari

DETAIL OF THE BRONZE RELIEF BY LORENZETTI, IN THE CHIGI CHAPEL OF THE CHURCH OF S. MARIA DEL POPOLO, ROME



DETAIL OF THE BRONZE RELIEF IN THE WALLACE COLLECTION

THE BRONZE RELIEF IN THE WALLACE COLLECTION

THE discovery, or uncovering, of the large bronze relief in the Wallace Collection is one of the many good deeds of the director. Mr. Claude Phillips's decision that this fine work is Italian and of Renaissance workmanship is supported prima facie by another relief of similar dimensions, to which I desire to call attention by placing it beside the relief in the Wallace Collection : I mean the splendid relief representing the Woman of Samaria at the Well, which now forms the front of the altar in the Chigi chapel in S. Maria del Popolo at Rome, though it originally adorned the tomb of Agostino Chigi next to the altar. As is clear on comparing the two reliefs, details of which are reproduced on the opposite page, the two figures of women introduced into this second subject are borrowed, like the nymphs on the first, though much more freely, from the Danseuses Borghese. The Chigi relief is a work of Lorenzetti's after a drawing by Raphael, who designed the whole chapel.

This agreement might suggest the idea that the other copy in bronze of the antique Borghese marble might also be the work of Lorenzetti. As a matter of fact, it has much more the character of Cinquecento than of Quattrocento Renaissance, and suggests a later artist than Riccio, to whom Mr. Claude Phillips is inclined to attribute the relief in the Wallace Collection. Riccio would never have copied the antique so faithfully as this ; his various plaquettes and statuettes borrowed from the antique prove that he was much more individual and naturalistic in his figures, and that there was less repose in his drapery than we see here. The size of the relief, too, would be unusual for him, though it would not absolutely speak against him ; as a matter of fact, we find still larger bronze tablets of Riccio's period at Padua and Venice. But it is the facility and excellence of the casting that makes this period quite out of the question ; even at a later stage of the Renaissance no one had arrived at casting with such perfection.

Thus on purely technical grounds it is impossible that the relief can be of Renaissance origin. Its whole character, however, argues a much later date. The elegance of the forms, the diaphanous drapery revealing the naked body, the precision of the casting and chasing, appear to me to point to another age which took the antique as its model, the age of Louis XVI. Some French artist, such as Gouthiere or Thomire, will have copied the marble relief in the Louvre for some decorative purpose or other. The treatment of detail, moreover, as of the clothes, the hair, the roses in the hands of the dancers, is quite characteristic of such artists as I have mentioned.[1]

W. Bode.

Dr. Wilhelm Bode's courteous and interesting note on the bronze relief, A Dance of Nymphs, recently uncovered at Hertford House, has been communicated to me by the editors. While fully recognizing his undoubted competence and authority in all that concerns the sculpture of the Italian Renaissance—and the bronzes of that period in particular—I cannot but think that Dr. Bode has been a little rash in coming to so definite and strange a conclusion with regard to the bronze in the Wallace Collection without having seen it, and relying solely on photographs which are necessarily imperfect. There are several points—such as the treatment, in the pure Renaissance style, of the entablature and the pilasters, the patina of the bronze, and the general treatment of the surface—of which it is impossible to judge in a photographic reproduction,

[1] Translated by Campbell Dodgson

however accurate. Is it possible to point to any monumental or decorative bronze work of the eighteenth century, whether French or Italian, that is at all on all fours with this, that shows the same force allied to grace, or the same individuality? Where do we find such massive strength as in the head of the first dancing nymph with the strange pseudo-classic coiffure, or such loftiness and genuinely classic beauty as in the fourth of the lovely sisterhood? Moreover, Gouthière and Thomire, the wonderfully skilful executants to whom Dr. Bode refers as possible authors of the bronze, were not, in the higher sense of the term, sculptors at all. They were in the main *ornemanistes* and *ciseleurs*, modellers, but, above all, chasers of the works of others. They translated the models of several Louis-Seize sculptors into bronze, highly wrought, chased, and generally gilt; and nowhere can their work of this type be studied to such advantage as at Hertford House. The models of Boizot in particular were carried out with a rare perfection both by Gouthière and by Thomire. Take as a unique example the great monumental clock on the mantelpiece of gallery XIX, a wholly exceptional work which, according to the elaborate inscription that it bears, was in 1771 modelled by Boizot and carried out by Gouthière.

See how the typical work of this skilful sculptor and this, in his way, supreme artificer—with its dainty boudoir nymph and its conventionally classic river-god—compares with the bronze Dance of Nymphs recently uncovered! The Wallace Collection contains many other first-rate examples of this sort of collaboration in the execution of decorative bronze work during the latter half of the eighteenth century. But this crowning one must suffice for the moment.

CLAUDE PHILLIPS.

THE FRENCH EXHIBITION AT BRUSSELS

WRITTEN BY R. PETRUCCI [1]

THE 'Société française de Bienfaisance' has organized in Brussels, under the exalted patronage of the king of the Belgians, a particularly interesting exhibition of the French masters of the eighteenth century. The exhibition does, it is true, incur the reproach of being crushed by too pompous a title, which gives the impression that it is much more complete than it would appear to be. And, indeed, if we were to seek here for an exact classification in which would be represented each of the movements and each of the masters that brought about the evolution of the French styles of the eighteenth century, we should be risking discomfiture. But, if we are content to see in it a reflection of that exquisite art which set the fashion to Europe during one of the most refined periods in history, we shall find a selection of objects of the first rank, made with the greatest care and the most remarkable erudition, a selection in which the organizers have endeavoured above all to show works of art contained in private collections, and therefore difficult of access to the public.

We see, then, asserted an active life, a rare and refined sensibility, an exquisite effort which was able to produce new artistic influences and to create a formula in which a new world of ideas and sensations found expression. We have first the stately pompousness of the furniture of the seventeenth century, which is still impressed with the theatrical luxury of the time of Louis XIV, when the smallest action of the man of quality was a sort of rite settled by the traditions of the monarchy. Next we find the awakening of a more delicate taste, the search after a less direct richness, a more subtle refinement in the voluptuous and fastidious period of the libertines of the regency. The elegance and delicacy of taste become yet more refined during the long reign of Louis XV and dally with a thousand whimsical inventions, with varied experiments that follow life's most unforeseen movements. Lastly, the Louis XVI style shows the first return to the straight line, formerly hidden beneath graceful mouldings, and a striving after something rigid and classical which shows the spirit of the new reign, and which is beginning to be penetrated by that infatuation for antiquity which was to direct the revolutionary storm. This rather serious character, but full of style, which marks the end of the eighteenth century, already forebodes the empire about to come.

Beside all this middle-class life presented itself. Two perfumers' signboards, painted by Chardin, show how art affected even the smallest things, and how it is applied to the appearance even of the street. The Housewife [2] and the House of Cards, by the same painter, call up the intimacy of those modest interiors in which the middle class shows its sturdy bearing, its activity, its prudent ease, all the qualities that differentiate it from the nobles, who are distracted by luxurious needs typified by gold and enamelled snuff-boxes, *étuis* in *vernis Martin*, ornamental porcelain and sumptuous furniture.

Portraits by Largillière and Nattier, scenes by Pater and Fragonard, a delightful little picture by Debucourt from Baron Gustave de Rothschild's collection, call up those refined surroundings of the aristocracy, its voluptuous tastes and the pastorals in which it took pleasure. From this point of view, Watteau's Village Betrothal [3] sums up all this movement and all this effort, and is the true crown and centre of the pictures exhibited. Painted for M. de

[1] Translated by A. Teixeira de Mattos

[2] Reproduced on page 221

[3] Reproduced on page 219

Julienne, this picture was purchased by Frederick II, who gave it to his sister, the Margravine of Bayreuth. The work was bequeathed to a friend, a princess, in whose family it remained until recently, when it passed into the hands of a Parisian collector. It is interesting because of the elements of Flemish inspiration and influence to which it bears witness. The colour is that peculiar to the Flemish school, to which, moreover, the French painters of the eighteenth century are much more closely attached than is generally believed. And those elegant figures, clad in silks and satins, which Watteau distributes over his landscape are descended in the direct line from Van Dyck.

I must make special mention also of an allegorical composition by Prud'hon : Youth led astray by Love and Pleasure and followed by Repentance, which forms part of the collection of the Marquis de Colbert. It is particularly graceful in form and refined in colour. We here find that art of Prud'hon's which delights in subtle shades, and weakens and obliterates the outlines. With the aid of this single picture we are able to conjure up all the master's characteristics.

A separate mention also must be given to the tapestries in this exhibition. The French government has lent an admirable series of Gobelins, in which we see the art of Rubens and the art of Lebrun mingled in the pompous composition of the figures and the movement of the persons. Two of them form part of the story of Jason and Medea ; two others belong to the series that tells the story of Esther. All are executed from designs by Troy. Those of the Esther series have borders on a brown ground after Perrot.

Belonging to M. Cardon's collection are four panels in Beauvais tapestry representing the allegorical figures of the four quarters of the globe, and a panel from the Gobelins representing the month of March. Lastly, special mention must be made of a panel in tapestry from the Groult collection.[4] It represents a pastoral scene executed from a cartoon by Boucher ; it is worked with an exquisite care, a lightness and delicacy of tone that make it a real masterpiece. This section is completed by some very fine screens in tapestry, one of which, from the collection of Madame Burat, is reproduced here.[5]

Finally, sculpture is represented by beautiful bronzes, marbles, and terra-cottas, including a Woman Bathing by Falconet, a Faun by Clodion, and, above all, the delightful *Gimblette*, by the latter master, which is the gem of the Henri Rochefort collection.

The show-cases contain delicious objects of art, ranging from lace, of which we find some unique pieces, to enamels and paintings on enamel. To give the smallest idea of these things, one must lose oneself in their unequalled grace. *Étuis*, boxes, snuff-boxes, seals, a thousand rare and sumptuous things of the finest taste, are here heaped up. A little box in gold and enamel containing two little cut-glass scent-bottles is alone worth as much as 80,000 francs.

The committee of the exhibition is preparing an illustrated catalogue in which the majority of these objects will be reproduced. It has been entrusted to M. Malvaux, who is devoting the greatest care to its execution ; and it is owing to the special kindness of all these gentlemen that I am able to publish reproductions of certain objects shown in the exhibition which were but little known until the present time, and which had lain concealed in private collections. These will enable art-lovers to judge of the importance of this exhibition, which, in certain respects, will reveal things new and hitherto unknown to those inquirers who are more particularly interested in the eighteenth century.

The exhibition will remain open at least until the end of March, and therefore English art lovers will have ample opportunity to visit it, an opportunity which should not be missed.

[4] Reproduced on page 223.

[5] Page 223.



THE VILLAGE BETROTHAL, BY ANTOINE WATTEAU



Photograph by Marcuse

THE HOUSEWIFE, BY JEAN SIMEON CHARDIN



CHILD WITH A DOG; TERRA COTTA



Photograph by Malvaux



TAPESTRY AFTER BOUCHER, IN THE GROULT COLLECTION

Photograph by Malvaux



MINOR ENGLISH FURNITURE MAKERS OF THE EIGHTEENTH CENTURY

WRITTEN BY R. S. CLOUSTON

ARTICLE I—INTRODUCTION

IN writing of the furniture designers of the eighteenth century other than Chippendale, Adam, Hepplewhite, and Sheraton, I use the phrase 'minor men' for convenience, and by no means vouch for its correctness even though they cannot, like the 'minor poet certified by T——l,' cavil at the suggested inferiority. The minor man of to-day may easily step into the front rank of to-morrow. In quite recent times such names as Hals and Raeburn were relegated to this class, while David Lucas, who would have sold his plates of The Lock or The Cornfield for the present value of single proofs, is no longer considered hopelessly behind Cousins, and is usually placed, by the writer for one, a long way in front of him.

I have no wish to exalt unduly the men of whom I am writing, but it is evident to me that much too little attention has been paid to their work. In no art with which I am acquainted, or any period of that art, are the minor men so near the great, or so wanting in recognition. This is partly due to the fact that there are no cheap editions of their works, so that the ordinary amateur who cannot afford to possess the originals, and has no time to study them in such libraries as they can be found, knows very little concerning them.

Not so very long ago 'Chippendale' and eighteenth-century furniture were almost synonymous terms. It was news to most people that Robert Adam designed furniture. Indeed I remember one London dealer telling me that he had never seen such a piece. Now most people at all interested in the matter can easily distinguish between Chippendale, Adam, Hepplewhite, and Sheraton, but it is a regrettable fact that most of the knowledge stops there, for there are other men who approach them very closely and occasionally even surpass them. We have moved a stage further in the knowledge of the period. We have four names instead of one, but these names are still as generic as Chippendale's used to be, and whatever approaches to the style of any of them is too apt to be unhesitatingly put down to his credit or discredit as the case may be.

Despite the fact that three new names have been brought into notice, and that very severe criticisms have been passed on his work, Chippendale still holds his place in the public estimation. Doing justice to the greatest of his successors has in no way damaged his reputation, even though he is not always accorded a first place; so neither will a study of the men still considered minor affect our appreciation of those already known.

In an art which is dependent on fashion to perhaps too great a degree, and which is so intimately connected with architecture as to be really a part of it, a style or design, however good, may very quickly become antiquated; and, on the other hand, however bad, may as speedily become the fashion. 'Last season's goods' may not have been quite so much looked down upon in the eighteenth century as now, but there was certainly a striving after novelty, and it was not always the great man who began what the others carried on. Some instances of this one can put one's finger on, as there are dates and published designs which it is impossible to get away from, while in others the introduction of an innovation is a matter of reasonable doubt as regards authorship. In any case it is quite certain

that much of the furniture, and even of the fine examples, ascribed to any one of the four great names, is the design and workmanship of practically forgotten men.

I quite offended a friend the other day by telling him what a fine example a certain piece was of Mayhew. It was useless to point out that the article was not only no worse for being called by its proper name, but that it made it even more interesting, fine examples of Chippendale being comparatively common, while few have, or at least know they have, a genuine Mayhew.

In some few instances Chippendale's receipts have been preserved, but I have never heard of such a thing in the case of furniture made by other men of or before the time of the 'DIRECTOR.' This makes the study of the subject very much more difficult, for we have only the published books to guide us, and in all of them till Adam's time the illustrations are so inferior to Chippendale's that we are not only disposed to underrate the work, but to find a difficulty in recognizing it when we meet with an actual example.

A chair or a table is a very different thing from a painting on which to give an opinion as regards authorship. Painting somewhat resembles handwriting in its merely mechanical part. The thing expressed is, or ought to be, of so much more importance than the turn of a pen or the trick of the brush that individualities and mannerisms are numerous, and a careful study of them leads, in spite of wonderful imitations, to practically certain results. In most furniture there is no such guide. The master craftsmen of the eighteenth century certainly produced with their own hands, but there was no attempt at individuality of work or touch, nor could Chippendale or Hepplewhite have done more than generally supervise by far the greater part of the articles they sold, while a man with a smaller staff would rely more on himself.

This is an added difficulty, and one of considerable magnitude. It is too ordinary a mistake to suppose that any piece of furniture resembling the style of one of the best-known exponents is actually by him if it is peculiarly well executed. On the other hand, a piece evidently inspired by Manwaring or Ince is more likely to be authentic, as their work, not being so much valued in their own time, would not be so widely copied.

Skilled carvers existed in considerable numbers in the eighteenth century, and seem to have been easily procurable; but, as was natural at a time when small businesses flourished instead of huge company-promoted concerns, many of the best of them started shops of their own and made the difficulty still greater by adopting or very slightly altering the designs of better-known men. There was nothing wrong or underhand about such a proceeding in those days, as the illustrated furniture books were ostensibly published for this very purpose.

If actual design to the smallest detail cannot be taken as proof of authenticity, style is still less of a criterion. Not only were most of the best things imitated, but there were also firms like Gillows, noted for good workmanship, who, knowing their own weakness, actually employed other cabinet makers to design for them. We are thus led to the conclusion that, given, say, a chair of Chippendale's designing, the chances are more against than in favour of its having come from his workshops, while he could not have actually touched with his chisel more than one in twenty or possibly one in fifty. To the collector, therefore, the work of lesser men should be of far greater interest than it at present is. Nobody would prefer a copy of Reynolds to a genuine Opie, and there is much more difference between these artists than between Manwaring or Ince and Chippendale. There is still no certainty, but the chances of genuineness are vastly greater, and the thing itself little, and occasionally not at all, inferior.

The whole system of business was different in the middle of the eighteenth century from what it is now. Rivalry there must have been, but it was not of a pronounced kind. Over and over again men with separate businesses joined together in producing books of design, and there seems to have been a curious sort of understanding between them as to not encroaching on each other's spheres. In other books, as in that published by the society of upholsterers and cabinet makers, the plates are unsigned, each man presumably pointing out to his customers his particular share in it. Thus in Horace Walpole's copy of the book there is a written note showing that the chairs are Manwaring's work.

The number of names which are entirely lost and the number which, when preserved, as they were by Sheraton, were forgotten, is very great, though now that more attention is being paid to the subject more may be discovered. Some of the descendants of men who were in the trade at the time have fortunately preserved the designs of their ancestors, and it is not only to be hoped for, but absolutely likely, that more still may come to light. There are such men as Casement, for instance, who designed a couple of plates for 'The Cabinet Makers' Book of Prices,' of whom we would gladly learn more.

It is by no means a foregone conclusion that a study of these minor men will leave any certainty in the mind that they deserve being relegated to the background. I have heard both Manwaring and Ince placed before Chippendale, and that by men whose opinions, both from training and study, could not be treated without respect.

In these articles I have no wish to preach such revolutionary ideas, being content with the generally admitted great names, and finding it quite a difficult enough task to place them in their order of merit. I fully believe that if this were to be attempted by the ten men who have given most time to the study of their works there would be nearly as many different arrangements of the four names, and it is by no means unlikely that in some of the lists the name of one of the minor men might be substituted.

Exactly how much of the excellence of eighteenth-century furniture is due to these forgotten and half-forgotten craftsmen we shall probably never know, but every new attempt at research makes their influence more apparent. The earlier portion of the Chippendale period, however, is still almost as dark as ever, and who it was that first had the idea of turning the Queen Anne style into 'Chippendale' is a riddle that is likely to remain without a definite answer. It may or may not have been Thomas Chippendale, but in any case there was no sudden change of style as in Adam's time, for the Queen Anne influence is strongly marked for some time. It was a gradual evolution; and a gradual evolution, however much it may be influenced by a single personality, can scarcely be the work of a single man. Even in the case of an artist so strongly fixed in his ideas as Robert Adam we find his style, though practically the same for twelve or fourteen years, suddenly altering rapidly, and that just at the time when we know both from his own words and other sources that it was being largely followed. With regard to Thomas Chippendale the inference is even stronger. He was great at adapting; but, as far as can be seen, his genius stopped there. He seldom, if ever, departed from custom, and it certainly never occurred to him to court cheap popularity by breaking violently away from it. Originality, in the sense of being entirely new, was what he never claimed, as it was perhaps the last thing to which he was entitled. Other men, like Manwaring, do make the claim in so many words, but Chippendale does not. This is very evidently not because he had any bashfulness about speaking highly of his own work, for, with regard to his ribbon-back chairs he claims not that they were new, but that

they were the best ever made. If he had considered that he had any such claim it is fairly certain that he, like Manwaring, Adam, and others, would not have been backward in making it. At the close of his life he was, as can be seen from a careful study of the 'DIRECTOR,' strongly influenced by the work of other men; and if, when his position and reputation were both established, he did not suffer from the conservatism of old age, it is all but certain that he must have been at least as readily influenced when forty years or so younger. The part therefore which was played by men whose names are lost in the formation of the style known (and rightly known) by his name was probably very large. In his early as in his later work, it must have been individuality of feeling more than eccentricity of conception which distinguished it from that of others.

Later in the century it became fashionable to publish illustrated books on furniture, and a certain amount of knowledge as regards the minor men is attainable. The first book to contain furniture designs was brought out in 1739 by an architect named William Jones. His drawings of furniture, however, are limited to mirrors and slab tables. The former seem to have had no effect on the cabinet makers of the time—certainly not on Copeland, who, in 1746, was the first of the trade to attempt publication—but his slab tables were resuscitated by Johnson in 1758, and, through him, affected the third edition of Chippendale's 'DIRECTOR.'

The publication by Copeland, just mentioned, is a typical instance of the kind of difficulty we meet with in the attempt to understand eighteenth-century furniture. From the libraries of the British Museum and South Kensington upwards and downwards no one seems to have considered it worth while to form a complete collection of the publications relating to the furniture of this period, and the British Museum in particular is so ill-supplied with them as to be practically useless for purposes of reference. At South Kensington an attempt has been made to be somewhat more thorough; but, although the library possesses each important book, it is lamentably deficient in the smaller publications which it was then the custom to produce.

I have seen it stated in a recent article on the Chippendale period that Copeland published at the date mentioned in book form, but all I have been able to find are scattered plates, some of which are bound up in South Kensington library with a collection of a few of Lock's original drawings. If the rest of the book is no better than the plates so preserved the existence or non-existence of a book is chiefly interesting from the point of view of history, the designs themselves possessing but little merit. At the same time it is another instance of how Chippendale was led by lesser men; the only wonder being that he allowed nine years to elapse before the publication of his 'DIRECTOR.'

The book published by the society of upholsterers and cabinet makers is undated, and it has been held from the unformed state of the drawings that the society had not the 'DIRECTOR' as a model. This is possible; but, though at one time of a different opinion, I have come to the conclusion that it appeared considerably later. In this book Manwaring designed most of the chairs, and there does not seem to be sufficient difference between his style in this and in his own publication in 1765 to allow of such a long interval as eleven or twelve years between them, especially at this particular time, which was one of rapid change. Another fact which leads to the same conclusion is that Manwaring republished his part of the book with a few additions in 1766, thus showing that he did not consider the style too antiquated to serve as an advertisement. In Chippendale's third edition, on the other hand, there are a large number of plates left out, though there is only eight years between the first and third editions.

With regard to the present subject the point is one of considerable interest, and the arguments pro and con are somewhat evenly divided, for Manwaring is the only contributor whose work we can be sure of, and it must be admitted that he was by no means so progressive in the evolution to lightness as Chippendale.

Even if the society did not in their publication suggest the idea of an illustrated book on English furniture to Chippendale, some of the other members of the trade certainly did. Lock, as well as Copeland, seems to have published some early plates, and, in 1752—two years before the appearance of the 'Director'—he joined him in bringing out a small book of twelve leaves, and from that time till 1769 the two published at frequent intervals either together or separately.

The intention to publish an illustrated book on furniture may have been fairly general; but, except for the size and importance of his publication, the idea did not originate with Chippendale, and it is to the initiative of lesser men that we owe what knowledge we have regarding this school of workers. The unfortunate thing is that such publications did not come sooner. The 'Director' is only a guide to one period of Chippendale's work, and that not altogether the best, for he naturally confined himself to what was in fashion at the moment. There is not, for instance, a single claw-and-ball foot or a settee in the 'Director,' and much of what he considered worthy of a place in it was so saturated with the flamboyant as to be, to say the least, regrettable.

There are strong reasons therefore for believing that many of the innovations of this time were not primarily the idea of the great man whose use of them has associated them with his name. It is at least open to doubt if Adam was the first to introduce the French fashion of painting furniture, inlaying it, or decorating it with plaques, and there is no certainty that Hepplewhite was the first to use the well-known shield shape for chair-backs.

Adam designed furniture as he did many other things, merely as harmonious accessories to his decorated interiors. His style was so new that everything required alteration, and he considered everything—even to ladies' work-bags—within his province. He was therefore unlikely to invent anything not connected with mere style, though all the more ready to adopt any new idea from whatever source. His avoidance for so many years, in spite of his knowledge of French design, of the decorations which afterwards proved to be so admirably suited to his furniture, makes it probable that he considered them unsuitable till he saw them actually applied by someone else.

Adam so overshadowed his contemporaries that from the middle of the sixties till Hepplewhite's time no one published anything of importance; this makes several interesting questions very difficult, if not impossible, to settle. One of these is the authorship of the ladder-back chair, the carved specimens certainly, and the plainer shapes probably, beginning in this period. They are almost certainly not the conception of either Adam or Hepplewhite.

In this furniture design differs from such an art as painting. If a painter who is not a master goes out of the beaten track his influence on the stronger men of his time is practically nil; but furniture brings in other possibilities, such as construction or new combinations of old methods of decoration, which might occur to a man who, without supreme artistic ability, had thoroughly studied both his trade and its history, as well as making himself conversant with the possibilities of his material.

If then the study of minor men is a necessity in painting, it is evidently very much more so in furniture; nor can the necessity of acquiring the knowledge be looked upon as an ungrateful task when, as in the present instance, their excellence is such as to more than repay the trouble.

NOTES ON THE VEITCH COLLECTION OF CHINESE PORCELAIN IN THE BIRMINGHAM ART GALLERY

THE Birmingham museum and art gallery, which has for many years placed before the public an unrivalled series of loan exhibitions, principally, it is true, of pictorial art, has also, from time to time, contained within its walls admirable loan exhibitions of objects of industrial and decorative art, thus supplementing the excellent permanent collections of the corporation galleries. For some months past there has been on view a remarkable and interesting collection of Chinese porcelain, generously lent by its owner and collector, Mr. George T. Veitch. It does not pretend in any way to rival in size or quality those collections which are bought *en bloc* by means of unlimited banking accounts and the Atlantic cable, and, no doubt, much of the collection is not of the fashionable decorative type now in vogue. Mr. Veitch's is essentially a 'collector's collection,' which has been formed out of regard for the decorative quality or intrinsic beauty of the objects themselves. In this country and in America the average collector who revels in brilliant blue and white ginger jars, famille rose, and famille verte, might not consider the loan exhibition at Birmingham supremely attractive; but those whose eyes are captivated by wealth of colour and superlatively fine glazes will find, as the greatest and best of native Chinese collectors have found, a series of objects which in many respects are unrivalled. The collection has been acquired in China during a period extending over many years, and a large number of the objects come from important native collections, and the finest pieces from the famous collection of Hu-sin-yang, the well-known financial operator of Hangchou, and the owner of vast ceramic treasures. However highly these examples may be valued by Europeans, they would be doubly prized at the present time in the country where they were originally produced.

The space at our disposal does not permit us to enter into any lengthy description of the collection, which fills ten museum cases, and we shall only enumerate some of the most striking features. Mr. Veitch has had a particular predilection for single-coloured glazes, and the cases contain examples which are extraordinarily brilliant. It was during the reign of the emperor Kanghi that the famous sang-de-bœuf was invented by Lang-ting-so, governor of King-te-chen, and it was called Lang-yao, after him. The finest and truest pieces of Lang-yao are glazed at the bottom with apple green, rice colour, or pure white, and another distinguishing mark of Lang-yao is a mathematically-correct line of white glaze round the rim and foot. Several fine specimens of this class are to be found in cases nos. 2 and 3, notably a large vase, 18 inches high (no. 2), of a deep crimson glaze shoaling to peach-bloom at neck, and the interior and base of pale-green crackle glaze. Another beautiful specimen is a large bottle-shaped vase with a short neck of a similar rich crimson glaze, shoaling to peach-bloom at neck, and with vertical stripes of brown and purple running from the neck to the base. Here it may not be out of place to point out that no modern process seems capable of conveying, even in the slightest degree, the depth, brilliancy, and lustrousness of these fine oriental glazes, and neither the present colour process nor monochrome reproductions can do justice to the glaze which, according to the old chronicler, should be 'dazzling to the eye.' No. 6, illustrated on page 237, is a pear-shaped vase, of light sang-de-bœuf, of beautiful quality, and bears the Kienlung mark; and in the centre of the same group is a fine pale lavender-



coloured vase, 17 inches high, of large crackle. It bears the Ching-hwa mark of the Ming dynasty, but is more probably of later date.

This case also contains the brilliant white bowl no. 36, which is 9½ inches in diameter, and has the imperial dragon lightly incised below the glaze. The decoration is so delicate that it can only be seen when held up to the light. This is an imperial piece of pure white, Ting-yao, and was used by the imperial household during times of mourning. No. 160 is a rare specimen of the white of Fuchien, or blanc de chine, a graceful little figure of the Goddess of Mercy, of satin-like glaze, and in perfect preservation. In the same vitrine will be found other pieces of pure white, with flowers incised below the glaze, as well as celadons and two mirror blacks, of a rare metallic lustre. No. 7 is one of the most interesting and indeed rarest of vases, of flambé sang-de-bœuf. The rich crimson glaze shoals to peach-blossom at neck and is delicately splashed with blue and purple; the interior is of a light green crackle, and the under base of brown. The glaze here is of the most brilliant character, and the colouring is unapproachable. Mr. Veitch sets very high value upon this piece, which has been much coveted by collectors. A deep rich sang-de-bœuf bowl, almost a greenish-white at neck and light green at base, is no. 17. This is an unique piece, and in colour is only equalled by a large Khanghi dish (no. 183), an imitation of the fruit of the Jujube tree. This plate is warped. It is seldom that a defective piece is preserved, but the makers were evidently so struck with its lustre and intensity of colour that it was saved from the rubbish heap.

The collection contains many examples of red glazes—sang-de-bœuf, maroon, liver colour, crushed strawberry, and the delicate peach-blossom. Of the latter no. 18 is a prized example; it is a small flat-shaped bottle, possibly a flower-holder, though it has been said to be a brush-holder, in the shape of a half sphere, a glaze of rare brilliancy, and mottled here and there with dark spots. It is enriched with incised ornament below the glaze, and is marked Khanghi. A more dainty or delightful object it would be difficult to find. No. 22 is a bottle of crackle of a soft tender green, with white rim and base. In the same case with these objects will be found other greens, blues, deep violets, and a rare 'Bringal' bowl, so called from the colour of the vegetable of that name.

Our illustrations on page 239 show a bowl, no. 103, of deep blue and white crackle, which is a fine example of old Ming, and was much valued by Hu-sin-yang. Mr. Veitch possesses a very fine series of bowls. No. 117 has a branch of white plum blossom, with the bloom in relief of white and pinkish red, and is one of a pair. Other blue and white bowls of exceptional quality are no. 118, in which the blue is of the brightest and purest, and is unquestionably of the best period of Khanghi. No. 94 has a waved edge with petal-shaped gadroons in relief. This bears the mark of Suen-tih, but is more probably a Khanghi piece, as it is well known that the Chinese were quite alive to the advantage of imitating the earlier and more celebrated period of Suen-tih and Ching-hwa, and using the date-marks thereof. No. 91 is a small pear-shaped bottle with long neck, of very fine paste, drawing, and colour, and by its side is a fish bowl (no. 108) 9 inches in diameter, pure white, decorated with fishes, lobsters, crabs, and sprays of seaweed in the most translucent blues, the painting and draughtsmanship being dexterous in the extreme. Several large vases of blue and white will attract attention, notably no. 112, a rare Khanghi piece of unsurpassed paste and colour. No. 169, 18½ inches high, is painted in blue, with magnolia trees springing from a rocky ground. The white blossoms of the magnolia stand out from a shaded background of deep blue. Pheasants are to be seen in the lower part of the vase, and

swallows are flying in the upper portion. A vase somewhat similarly treated is in the Salting collection.

A glorious piece of decoration is the large jar with cover (no. 67) painted in five colours, a beautiful design of peonies with a large hoho bird. It is 18 inches high, of fine paste, Ming period, probably of the reign of Wan-li. In the same case is a smaller vase of the same date, together with a Yung-ching dish (no. 68) about 20 inches in diameter, with fruit and flowers in enamelled colours, the equal of which it would not be easy to find. Amongst the larger pieces illustrated we may mention the five-coloured Mandarin vase (no. 186) of fine white paste, with excellently drawn figures; and below is an important vase (no. 184), 22 inches in height, with deep black enamelled ground and grandly painted in colours. The vase is covered all over with a luxuriant growth of plum blossom, which springs from rocky bases, and the foliage is interspersed with birds pecking at the blossom. It is a vase singularly attractive in form and decoration. This case also contains several fine Ming pieces, powdered blue and other vases, especially the pair of superb famille verte vases (no. 72) over 30 inches in height. They have square-shaped bodies with trumpet-shaped necks; the groundwork is of olive green imitating shark's skin, the neck has four white quatrefoils containing floral decoration in colour. There are also four leaf-shaped panels and four square ones, the latter containing landscapes in colour; floral designs and butterflies enrich the body and neck. Like a vast quantity of famille verte the decoration is somewhat redundant, but the quality of workmanship is of the highest.

In concluding these slight notes on a collection of the highest merit, we should not fail to draw attention to a most superb piece of dark green jade, one of the finest specimens in existence.[1] It is 8 inches wide and 7 inches high, and is elaborately carved all over with pagodas, trees, and figures in a landscape. The dexterous skill required in hollowing out this exceedingly hard material, and the delicacy of the exterior, cannot but impress even the expert visitor. We believe that it is a piece well known in China, and is of the Ming period. W.

[1] Reproduced on page 241.

No. 117 No. 100 No. 108 No. 91 No. 36



No. 17 No. 22 No. 7 No. 18 No. 133

No. 186 No. 67 No. 112



No. 134 No. 94 No. 109 No. 118 No. 72

CHINESE PORCELAIN IN THE VEITCH COLLECTION AT PRESENT LENT TO THE BIRMINGHAM ART GALLERY







HEINRICH VON ABSBERG, BISHOP OF RATISBON, KNEELING BEFORE ST. PETER.
A WOODCUT BY MICHAEL WOLGEMUT IN THE BERLIN MUSEUM

SOME RARE WOODCUTS BY WOLGEMUT

WRITTEN BY CAMPBELL DODGSON

THE 'Schatzbehalter' and the 'Nuremberg Chronicle' are, perhaps, the most familiar German illustrated books of the fifteenth century; but little attention has hitherto been paid to the scattered woodcuts by Wolgemut which occur outside those volumes. A few have already been recognized by Professor von Loga, who has described them in an article in the Berlin *Jahrbuch*.[1] Some of these, with others which I have found here and there, chiefly in the course of the last few months, will form the subject of this article. It will be seen that Wolgemut was associated with several other printers besides Koberger, and a more systematic search among Nuremberg books, before and after 1490, than I have yet been able to undertake, would probably lead to fresh discoveries.

I shall comment on the woodcuts in chronological order. I cannot follow Professor von Loga in attributing to Wolgemut the SS. Peter and Paul with the Sudarium, dated 1473, at Munich (Schmidt, 14), and would rather begin with the frontispiece to 'Reformation der Stadt Nürnberg,' printed by Anton Koberger, June 5, 1484.[2] The woodcut (255 × 179 mm.) represents the arms of the empire and of Nuremberg, flanked by SS. Sebald and Laurence, who stand on carved wooden pedestals under a triple gothic arch. A reproduction has recently appeared in M. Bouchot's 'Les deux cents incunables' (No. 123); M. Bouchot dates the woodcut a decade too late, and his remarks about the Flemish-Burgundian influence which the heraldry and the shape of St. Sebald's hat are supposed to betray are quite irrelevant.

The next illustration that I know is the Crucifixion (269 × 178) in an Eichstätt missal, printed by Michael Reyser at Eichstätt in 1488.[3] The university library at Erlangen possesses this rare edition, and also a loose impression of the woodcut.

Another liturgical book, 'Obsequiale Ratisponense,' printed by G. Stuchs at Nuremberg, February 12, 1491,[4] contains a frontispiece (147 × 109) which I regard as a certain and characteristic work of Wolgemut, to whom it has already been ascribed by Professor von Loga. Heinrich von Absberg, bishop of Ratisbon from 1465 to 1492, kneels to the left before the patron of his diocese, St. Peter, who sits enthroned, wearing the papal tiara, and holding in his right hand the key, his usual emblem, and also part of the armorial bearings of the city of Ratisbon, together with a triple cross. Two escutcheons in the foreground contain the arms of the bishopric (gules, a bend argent) and those of the Absberg family (party per tierce, azure, argent, gules).[5] The fish which appears in the crest of the bishopric, together with a crown and peacock's plumes, alludes to St. Peter, who occurs on the arms of the cathedral chapter as a fisherman in a boat, with a key in one hand and a fish in the other. A perfect copy of the Obsequiale in the British Museum is printed on vellum; the woodcut, being cockled and badly coloured, was unsuitable for reproduction, and our illustration on the opposite page accordingly has been made from a coloured impression on paper which lies among the anonymous woodcuts at Berlin. Those who are acquainted with the 'Schatzbehalter' woodcuts will recognize St. Peter as a familiar type; the pattern of the brocade at the

[1] 'Beiträge zum Holzschnittwerk Michel Wolgemuts,' *Jahrbuch* xvi (1895), 224.

[2] Fol. Hain *13716; Muther 421; Proctor 2039; Schreiber 1675; v. Loga, *Jahrbuch* ix, 104, xvi, 233.

[3] Fol. Not mentioned by Hain or Weale. Erlangen, Univ.-Bibl., Inc. 43.

[4] 4° Hain *11931; Proctor 2267; v. Loga, *Jahrbuch* xvi, 234, 235.

[5] Cf. Siebmacher's 'Wappenbuch', Bd. vi, Abth. 1 (Abgestorbener Bayerischer Adel), Nürnberg, 1884, Taf. 23.

back of his throne is one that occurs frequently in both the famous books illustrated by Wolgemut. The figure of Heinrich von Absberg appears to be a genuine portrait from life.

The 'Schatzbehalter,' with its eighty-seven large illustrations, is dated November 18, 1491; the contract between the publishers and the artists (Wolgemut and Pleydenwurff) for the illustration of Schedel's chronicle is dated December 29, 1491; the Latin edition was finished on July 12, 1493, to be followed by the German edition on December 23. The next single woodcut with which I have to deal, Our Lady as Queen of Heaven, is dated 1492; it was produced, accordingly, in the midst of the preparations for the 'Liber cronicarum.'

This woodcut, I think, may be called Wolgemut's masterpiece. The figure of Our Lady is tall and graceful, her face pensive and refined; her hair, confined over the high brow by a narrow circlet, falls in long, rippling locks over her shoulders; the cutting, especially of the hair and drapery, is perfect. The head of the Child is entirely charming, and the angels have that naïveté, that air of innocence and youth, of which Wolgemut, like Schongauer, possessed the secret. Their wings, well placed with a view to decorative effect, are duly varied, in contrast with the precise alternation of straight and curved rays in the glory. The Queen of Heaven occurs in two states, each of which exists, so far as is known, only in a single impression. Both states are here reproduced on a reduced scale[6]. In the first, the woodcut alone, without a border, but with the date 1492 at the foot, is placed on a broadside printed with Koberger's types. This impression, which has never (to my knowledge) been described, hangs framed in the royal cabinet of engravings at Munich. It is partially coloured, but so slightly that there is no serious obstacle to its reproduction. In the second state the date is absent, and the design has been enriched by the addition of a border, in which two angels carry emblematic flowers, the rose and lily, with scrolls alluding to other emblems of our Lady, the vine and star, which find a place at the foot of the border. The inscriptions on the scrolls are to be read as three leonine hexameters:

O florens rosa, Mater domini speciosa,
O virgo mitis, O fecundissima vitis,
Clarior aurora, Pro nobis iugiter ora. Amen.

The impression of the second state,[7] more heavily coloured than the other and not accompanied by any printed text, is inserted, with several other rare and interesting woodcuts, in a fine copy of the 'Liber cronicarum,' which belonged to the author, Hartmann Schedel. It is now in the Munich library,[8] which is rich in MSS. and printed books derived from Schedel's collection. On the recto of the second leaf is pasted a printed 'commendatio' of the book, in prose and verse, and on the verso is Wolgemut's woodcut. Over it is written in blue the distich:

Que pereuntem hominem vetiti dulcedine pomi
Saluasti virgo mater amoris aue,

and on the opposite page (fol. 3, recto) are thirty-one hexameter verses, headed 'ad Divam Virginem Mariam,' written in red ink, with Schedel's monogram at the end. The remaining insertions at the beginning and end of the volume are of great interest, but only one of them, the Ode to St. Sebald by Conrad Celtis, concerns us here in connexion with Wolgemut. Two other woodcuts are dated 1492, a third 1496, and a fourth 1509. Whether Wolgemut's Queen of Heaven had any closer connexion with the Chronicle than the other additions in this copy is uncertain; it has been conjectured that it was originally intended to be printed as frontispiece to the book itself, but in that case it is hardly likely that Koberger would have published it in a different form in 1492.

The first illustration reproduced in the

[6] Pages 247 and 249.

[7] The cut, with the border, measures 297 × 246 mm.

[8] Inc. c.a. 2918. The book and its contents have been fully described by Ruland in the *Serapeum*, 1854, p. 137.

In mir ist alle hoffnung des lebens. Gertzu mir alle dye mich begeren/ vnd von meynen geperungen werdt yr erfullet.

Inc. 7, 705. a



O frow sprich/ bitten wir dich/ das du vnser schwester hilf/ vnd wol vnss sey/ von wegen deyn/ vnd leben vnser sell/ auss deyner gnaden.

O maria selige porten des hymels sey vnser fursprecherin vor deynem sun das er vns durch dich in gnad neme/ der vns durch doich geben ist.

1492

¶ Ein andechtig beschaulich betrachtūg dy ein ytlich andechtig mensch mag haben/ so er den Rosenkrantz betten ist/ vnd Abarū die kunigin der barmhertzigkeyt ermanen/ funff stuck dar durch sye sunder on allen zwey fel bewecht wirt/ sich vber jn zuerbarmen so er auch yn seynen letzti not ten ist/ vnd mag der mensch sy haben noch ordenūg der funff Pater noss die er jm Rosenkrantz petten ist also. ¶ Das erst.

NAch dē ersten Pr̄ noster/ O kunigin der barmhertzigkeyt ich bedenck dein grosse erwirdigkeyt so du vō got vber alle crea tur erlanget hast/ das du auch erhobt pist vber alle koer der engel/ vnd schem mich fur dein angesicht zu tretten/ Aber wider verma nung sch dich diener mēscheyt nach der du vber die koer der engel erhobet bist/ aller mēschen jn dem tal der zehern nit vergessen magst/ vnd bit dich also hertziglich du wollest sprechen zu deynem lieben sun ihesu vnd seinem hymelischen vater du seyst meyn sch wester auff das mir armen elenden totsunō wol sey/ vnd deinet willn aller liebste mutter. Amē. ¶ Das anō.

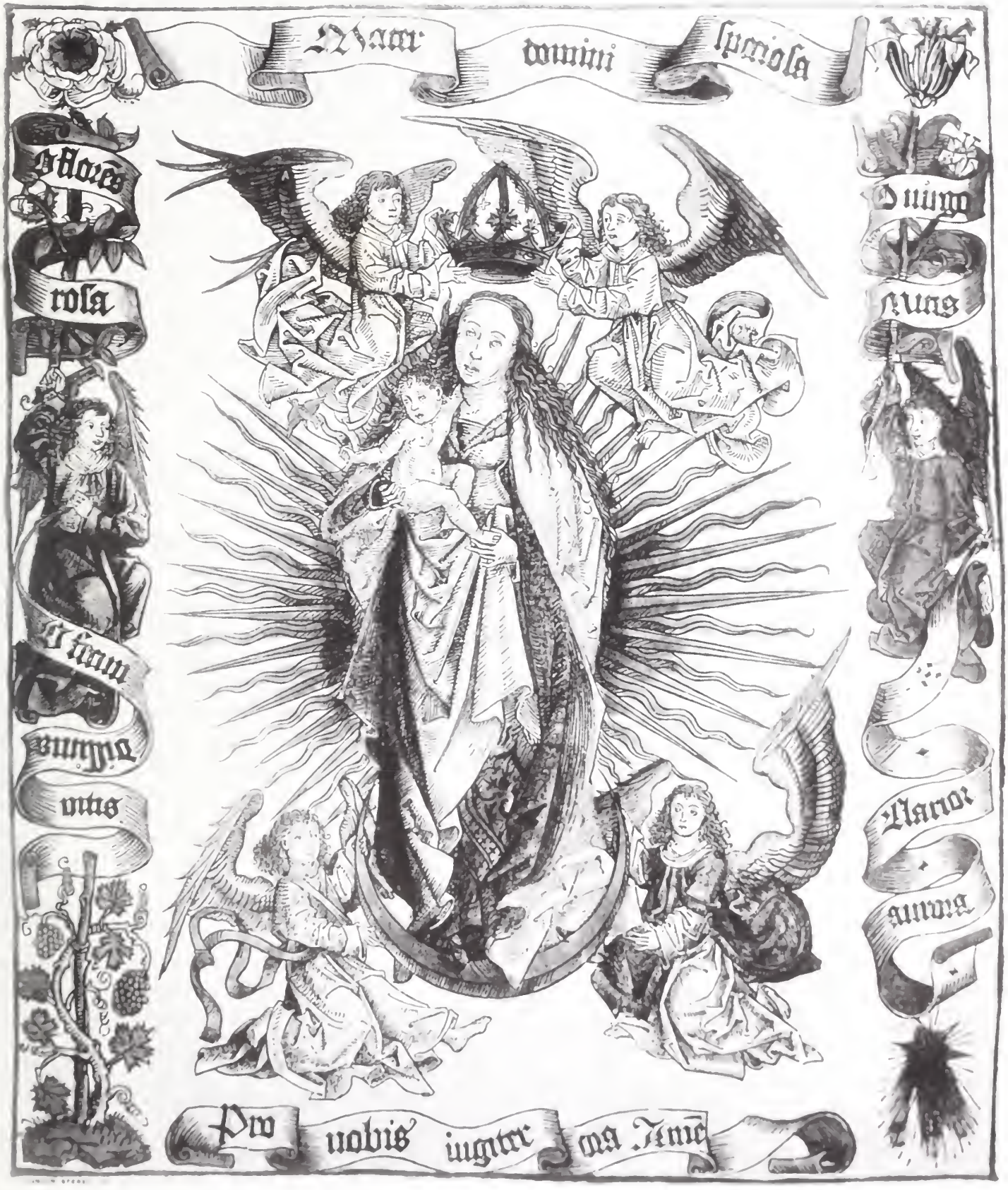
NAch dem andern Pater noster/ O hertze liebe mutter gottes Ich bit dich also gnedeglich du wollest jngedenck seyn der vrsach war umb du seyst erwelet zu einer mutter des eingepornen sunns gottes des aller hochsten/ Auf dem vnd durch den du alle dein erwyrdigkeyt erlan get hast/ Ist das nicht geschehen vmb aller todsunder vnd todsunderin willen der einer pyn sch/ des ermanen sch vns ruff an vnnd schrey zu dir be weyst deut barmhertzigkeyt mir. Amen. ¶ Das dritt.

NAch dem dritten Pater noster. Ach hertzeliche mutter aller gnadē Ich vermā dich des wortes das der engel gottes sprach zu dir, du hast gefunden gnad pey got/ hastu nū sie gefunden/ so hat sye freilich yn nit verloren. Ob nun der koem vnd sie wider soderet. Ach gutige mutter wol stu die jm nit wider gebē wollen das nit alle recht/ was mā vnder sol mā wider keren. O freuntliche mutter der gerechtigkeyt. Ich pin der aller el endiste totsunder einer der do hat verlorn die gnade gottes durch die ey gene posheyt/ vnd bit dich so fleyssiglich du wollest mir wider erwerben/ das ich hab durch mein eygenne schuld verloren. Amen. ¶ Das vierd.

NAch dez vierden Pater noster. Abarn aller liebste aller barmhertzig ste mutter Marie/ Ich erman dich der wort des heyligen engels gottes do er sprach/ du seyst vol der gnaden Auf dem ich nym dir nym mer zerrinnē mag/ vnd yemeer du gibst/ yemeer du hast das laf mich gna denreyche kunigin gepessen/ vnd las mich nit also durst sterbn pey dem brunnen da getrenckt werdē alle dy da durstē nach der seligkeyt. Amen.

NAch dem funfften Pater noster. O Maria ein ¶ Das funfft mutter Jesu/ ich bedenck das Jesus dein hertze liebs kind zu dyr sprach do er dich an dem heyligen creutz ansahe/ Jn dem er dir auch seyn nem letzten willen vermach/ weyd sich an das ist dein sun zaiget er nit do den menschē/ meinet er nit do den totsunder. O kungin der barmhertzig keyt/ Erfull das testament deines lieben sunns/ do er leid den vnschuldigen pitterē tod zu erfullen fur vns armen elenden sunē das vrteil der gerech tigkeyt/ vnd bewerb mir armen sunder gnad/ Jn meynem allergrosten hertzeleid. Amē. ¶ Hiez es mag ein ytlich andechtig hertz dye obgeleten stuck weiter auf beatten bedencken vnd betrachten nach dem jm die ku nigin der barmhertzigkeyt jr gnad vnd andacht mit teylet ꝛc.

OUR LADY AS QUEEN OF HEAVEN, A WOODCUT BY MICHEL WOLGEMUT (FIRST STATE, REDUCED), IN THE ROYAL CABINET OF ENGRAVINGS, MUNICH



OUR LADY AS QUEEN OF HEAVEN, A WOODCUT BY MICHEL WOLGEMUT (SECOND STATE, REDUCED)
IN THE ROYAL STATE LIBRARY, MUNICH

text of this article originally appeared on the back of the title-page of a book printed by Creusner at Nuremberg in 1493, 'Sermones sancti Bernhardini ordinis minorū. De festiuitatibus virginis gloriose per annū cū singularissimis laudibus eiusdē.'[9] I have found it reprinted in Lochmaier's 'Parochiale Curatorum' (Creusner, undated[10]), and in two sixteenth-century books printed by Weissenburger, 'De gloriosissimae Virginis Mariae Conceptione' (1503), and 'Decisio quaestionis,' etc. (1512?). The woodcut has not hitherto been described or attributed to Wolgemut. The face of the Madonna is unusual, but the Christ is one of Wolgemut's typical children, and the preacher's face is so familiar that he almost seems to have stepped out of the chronicle. We recognize the usual pattern on the cloth hung over the pulpit. The preface and the first discourse in the book, 'de glorioso nomine Maria, secundum quod dicitur stella maris,' explain the frontispiece. St. Bernardine is preaching on one of the meanings of the name of Mary, Star of the Sea; he points up to a star in the sky, another star (more often the attribute of St. Dominic) appears upon his own nimbus, and the imperial crown on Mary's head flashes with twelve stars. It is related in the preface of the book how St. Bernardine was preaching once upon a time at Aquila on the twelve stars in Mary's crown, when a brilliant star was seen by René, king of Sicily, and thousands of his people, flashing from the saint's own head.



St. Bernardine preaching on the name of Mary, Star of the Sea. A woodcut by Michael Wolgemut in the British Museum.

About a year after the completion of the chronicle, late in 1494 or early in 1495, appeared another separate cut by Wolgemut, of which I have already published a full account.[11] This was a fine St. Sebald, standing, as in the frontispiece to the 'Reformation,' on a carved wooden pedestal, under a gothic arch, with a curtain of Wolgemut's favourite pattern suspended at the back. The new woodcut, much more accomplished in every way than that of 1484, adorns a broadside, printed by Bergmann von Olpe at Basel, containing a sapphic ode to St. Sebald, by Conrad Celtis.[12] It was the forerunner of a

[9] 4° Hain *2832. Proctor 2160
[10] Hain *10167; Proctor 2189

[11] 'Die illustrierten Ausgaben der Sapphischen Ode des Konrad Celtis an St. Sebald.' *Jahrbuch d. kunsthist. Samml. d. allerh. Kaiserhauses*, xxiii, 45 (Vienna, 1902).

[12] Hain *4844; Muther 456; Schreiber 1673. There are two varieties of this edition: (a) with the misprint 'Nox' for 'Mox,'



A page offering a cup to a monarch. A woodcut by Michael Wolgemut in the British Museum.

new woodcut designed by Dürer[13] to illustrate an edition of the same ode which appeared in 1501, and is no less rare than the first. In 1495 two more liturgical books appeared, at Bamberg and at Würzburg, each with a woodcut by Wolgemut. The folio Ratisbon breviary, printed by Pfeyl[14] at Bamberg on October 10, 1495, contains at the beginning of both the summer and winter part a large woodcut (326 × 232) representing SS. Peter and Paul with angels, St. Wolfgang, and the arms of Rupert, count palatine, who succeeded Heinrich von Absberg as bishop of Ratisbon in 1492. The bishop himself kneels in the foreground. The Würzburg missal, printed by J. Reyser in the same year,[15] contains a charming heraldic woodcut (174 × 193), the arms of the see of Würzburg and of the bishop Rudolph II von Scherenberg.[16] The bishop behind the arms of the see is St. Kilian, patron of Würzburg, and the sword and pastoral staff allude to the double authority, temporal and spiritual, of the prince-bishop, who was also a duke of eastern Franconia; 'Herbipolis sola iudicat ense et stola,' as the old rhyme has it. This woodcut was introduced in 1495 to replace an engraving of the same arms, on copper, by A. G., an engraver of the school of Schongauer, which had been used in the editions of 1481, 1484 and 1491. It cannot be described as a copy of the engraving, for the figure of the bishop, the kneeling angels, and the ornamental foliage, are very independent and spirited. As Rudolph von Scherenberg died in 1495, this cut was not used again, but was replaced in 1497 and later editions by a smaller cut with the arms of his successor and other changes.

The last illustration of which I have to speak is the least interesting of the group. It occurs on the title-page of 'Practica coloniensis magistri sigismundi von prustat,'[17] an almanac and forecast for the year 1496, printed with the type of Peter Wagner, of Nuremberg. It is evident, however, that this was not the original destination of the woodcut. The block shows signs of wear and had evidently been printed before; the subject, moreover, has no special appropriateness in such a place. The woodcut (110 × 90), here reproduced, represents a page on bended knee offering a large double cup to a monarch seated on a gothic throne, with a brocade hanging of the usual type at the back. Over a low wall is seen a landscape akin to that of the Ratisbon 'Obsequiale.' The throne in a similar oblique

corrected with the pen; two copies, Vienna (Hofbibl.), Munich (in Schedel's chronicle, Inc. c.a. 2918, described above); (*b*) with 'Mox' (Nuremberg, Germ. Mus., on vellum). The Vienna copy is reproduced in the *Jahrbuch*.

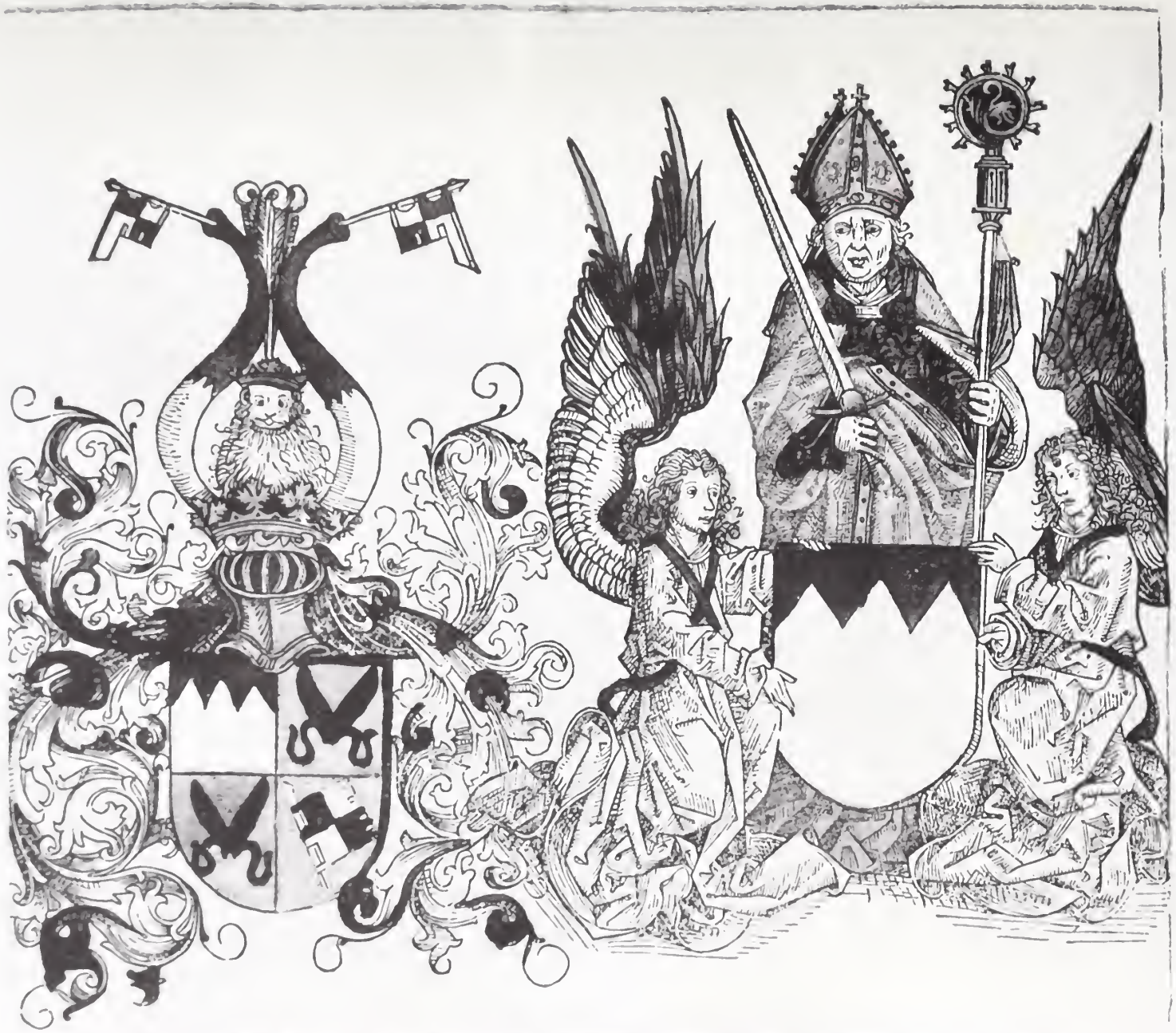
[13] B. app. 20; P. 185.

[14] Hain *3886; Muther 666; v. Loga, *Jahrbuch* xvi, 234. At Munich; separate impressions of the cut (Schr. 2025) at Berlin and Nuremberg; reproduced by Essenwein, Taf. 155.

[15] Hain 11313; Muther 772; Lehrs, *Repertorium* ix, 2, 377; v. Loga, *Jahrbuch* xvi, 236.

[16] Reproduced on page 253.

[17] 4° Proctor, p. 903, No. 2252 A.



THE ARMS OF THE BISHOP OF WÜRZBURG, 1495, A WOODCUT BY MICHEL WOLGEMUT; IN THE BRITISH MUSEUM

position occurs again and again in the 'Schatzbehalter'; the king is a familiar Wolgemut type, and his head-dress is precisely the same as that of Hannibal on fol. 82 of the chronicle (Latin edition). The page is one of the least attractive of Wolgemut's young men ; the cup that he bears may be compared, as regards its proportions and general build, with the more ornate vessel carried by the king of Bohemia, as cupbearer of the Holy Roman empire, on fol. 184 of the chronicle. The date of the woodcut, I conjecture, is about that of the two great books, 1491–1493. Its subject could only be ascertained by the discovery of the book to which it originally belonged.

Some Rare Woodcuts by Wolgemut

Wolgemut, who lived till 1519, appears to have designed no new illustrations after 1495. The time of his predominance was over. A new star was in the ascendant, the star of Albert Dürer. It was an age of young men, of new beginnings; and Wolgemut's art, with all its fifteenth-century conventions, was bound to appear stiff and antiquated when challenged by the majestic inspiration, the vehement line, of the 'Apocalypse.'

THE DEATH OF JOHN VAN EYCK: NEW DISCOVERY

All writers down to 1795 are agreed in saying that John van Eyck died about the year 1440. While classing the archives of the church of Saint Donatian at Bruges in which he was buried, I found in the account of the fabric of that church, for the year commencing June 25, 1440, and ending June 24, 1441, entries of the sums received for his grave and for ringing the bell at his funeral,[1] and in the obituary of the church his anniversary set down as celebrated on July 9.[2] Hence it appeared certain that he died on July 9, 1440. This date, now generally accepted, is, however, incorrect. Two entries in the account of Walter Poulain, receiver-general of Flanders for the year ending December 31, 1441,[3] prove that John's death took place in 1441, but leave the exact day uncertain. The first of these[4] shows that he held the office of painter to the duke until his death, and that the salary attached to it was paid to him up to June 24, 1441; the receipt for this, signed by him, was produced at the audit of the account. The second entry[5] informs us that John died about the end of June, and that the duke on July 22, in consideration of the good and agreeable services rendered to him by the deceased painter and out of compassion for his widow and children, made her a grant of 360 livres, the equivalent of the salary of her husband for half a year. We further learn from this entry that the christian name of John's wife was Margaret, and that she was left with at least two children: one the duke's godchild, Philip or Philippina, born in June 1434, the other, Livina, who became a nun at Maaseyck in 1449.

W. H. James Weale.

[1] These are the last entries in the account of that year, and probably the fees were paid to canon John Civis, as his successor had not yet been appointed. See Weale, *Notes sur Jean van Eyck*, pages 15-19. Bruxelles, 1861.

[2] Ibid., pages 19, 20.

[3] Archives of the Department of the north of France at Lille. État général 253 *bis*. Compte de la Recette générale de Flandres depuis le 25 Décembre 1440, jusqu'au 31 Décembre 1441, fol. lxx

[4] A Jehan van Eyck, pointre et varlet de chambre de monseigneur auquel icellui seigneur a donné et ordonné prendre et avoir sur ceste dicte recepte générale de Flandres la somme de iij^{c}lx livres du pris de xl gros monnoie de Flandres la livre sa vie durant, à paier à quatre termes et paiemens en l'an, assavoir est Pasques, Saint Jehan, Saint Remy et Noel, soubz les condicions spécifiées ès comptes précédens, pour ce icy pour les termes de Pasques et Saint Jehan l'an mil cccc quarante et ung, par ses quictances cy rendues à court Cliij^{xx} livres du dit pris, valent.....iij^{c}lx livres.

[5] A damoiselle Marguerite, vefve du dit feu Jehan van Eyck, paintre de mon dit seigneur, que trespassa environ la fin du mois de Juing ou dit an mil cccc quarante ung, à laquele icellui seigneur, considéracion eue aux bons et aggreables services que lui avoit fait le dit deffunct en son vivant, et pour pitié et compassion d'elle et de ses enfans demourez aprés le dit décès, a ottroié de sa grace espécial qu'elle ait et prengne pour elle et ses diz enfans pour ung demy an la moitié de tele pension ou gaiges qu'avoit et prennoit de lui le dessus dit deffunct par chascun an en son vivant, lesquelz pension ou gaiges finerent au terme de la Saint Jehan mil cccc quarante ung par le trespas dicellui deffunct, comme il appert plus à plain par les lettres patentes de mon dit seigneur sur ce faictes et données en sa ville de Brouxelles, le xxij jour de Juillet ou dit an mil cccc quarente ung. Pour ce icy par vertu d'icelles et quictance de la dicte vefve, cy rendues à court, pour les diz gaiges ou pension d'un demy an escheu au Noel ou dessus dit an mil cccc quarante et ung, la somme de cliij^{xx} livres du pris de xl gros la livre, valent.....iij^{c}lx livres.

ON SOME OVERLOOKED MASTERPIECES

WRITTEN BY ROBERT H. HOBART CUST

OF all the many triumphs of art of which the town of Siena is the treasure-house, none perhaps are better known than the frescoes by Giovanni Antonio Bazzi (Sodoma) in that chapel of the church of St. Dominic wherein is enshrined the head of the holy Catherine Benincasa—the saint of whom the city has so much reason to be proud.[1] No traveller visiting Siena omits seeing them, however brief his stay, while poets, artists, and writers of all nations have for centuries vied with one another in extolling their beauties. We are told with great gusto by a French writer,[2] how Ingres the famous French painter (whom he describes as 'an old man of fifty-five'), placing a chair upon the altar itself, climbed up on it to make a sketch of one of the frescoes, while a friend kept watch outside. But whilst the eyes of all these visitors have been riveted on the three more celebrated works of art, there exist in the same chapel two others at least, which in any other conjunction would have alone attracted attention. I speak of Vanni's powerful mural painting in oils of The Miracle of the Demoniac Girl, and the remarkable inlaid pavement of the chapel itself. It is my intention here to try to interest future visitors in these two overlooked masterpieces.

THE MIRACLE OF THE DEMONIAC GIRL

Vasari, with bitter animus against Bazzi, continually repeats the statement that he never made sketches or studies for his vast wall compositions. That some truth underlies this statement is evident from the crowded and haphazard grouping of many of his larger works in this medium; but it can be proved to be false as regards this chapel. Five—perhaps six—drawings[3] exist in the Uffizi collection that unquestionably were sketches for this work. It is, however, to four of these only that I wish now to direct the reader's attention. Three of them (nos. 565, 1507, 1508) are variations of a group of struggling figures, while the fourth (no. 562) is a single figure of a nun with her hand upraised. Now every writer and catalogue-maker,[4] though recognizing these first three as studies for this St. Catherine chapel, has described them as sketches for the scene of the saint herself in ecstasy while receiving the stigmata—a statement which to me has till now always been a stumbling-block. Recently, however, an accident revealed their true significance and added a valuable item of information to our knowledge of Bazzi and his connexion with this chapel. I had often looked at Vanni's painting—admired its force and brilliant colouring, but it had conveyed nothing particular to my mind. One day a friend sent me a picture postcard with this scene upon it. Reduced to a smaller scale my eye was caught by various points that had hitherto escaped me. I noticed especially the group which includes the struggling girl and the tiny black devil escaping at the back, and I was reminded suddenly of the larger and more elaborate of the above-mentioned drawings in the Uffizi. I at once compared my postcard with a photograph of the drawing, and the whole difficulty was to my mind solved at once. All the drawings are clearly sketch-designs for a representation of this episode in the saint's history, never carried out by the artist himself; and they were eventually used, though with considerable variations,

[1] See illustration on page 257.

[2] Charles Blanc, *Visite aux précurseurs de Michel Ange et de Raphäel.* Extract from the Paris journal *Le Temps* of December 1875. Article reprinted in the supplement of the Vercellese *La Sesia* of Dec. 10th, 1875, no. 50.

[3] Nos. 562, 564, 565, 1507, 1508, 1943.

[4] Cf. for example the official catalogue of the drawings, and that of Cav. Giacomo Brogi.

in the composition as we now see it, seventy years later, by Francesco Vanni.

Bazzi, we know, completed for the chapel the following portions: On either side of the altar the St. Catherine in Ecstasy and The Saint receiving the Sacrament from an Angel, The Execution of Niccolo Tuldo, Saints Luke and Matthew, attended by Cherubs, in the arches of the entrance, and a God the Father in the dome.[5] Besides these he painted, not only the arcades through the openings of which laughing 'putti' are holding garlands over his completed work, but also a similar arcade which surrounds Vanni's fine composition. This proves that he had in his mind a complete design for the entire chapel. Why he did not accomplish it all we do not know. It may have been caprice: but more probably it was through some difficulty with his Dominican employers over the payment for his work.

No attempt was made to finish the decoration of the chapel until 1593,[6] when Francesco Vanni was commissioned to carry out this contemplated work, and to add the figures of the B. Raymund of Capua and the B. Thomas Nacci on the sides of the entrance arch. Of Vanni it is not necessary to say more here than that he was half-brother to another late Sienese painter of some merit, Ventura Salimbeni, and that both these artists were grandsons maternally of Giuliano Morelli, the goldsmith, the friend of Beccafumi, and the gossip through whom, in all probability, Vasari gleaned most of his illnatured stories about Bazzi. Vanni was born in 1563, and was therefore twenty years of age when he received this important commission.

[5] This we learn was destroyed in the earthquake of 1798, and replaced by the present glass cupola. See Romagnoli MSS., and Milanesi's annotated edition of Vasari's *Vite*, etc. (Firenze, Sansoni, 1881, vol. VI., p. 395).

[6] The date of the commission is Nov. 25, 1593, and the payment for the work 130 scudi of 7 lire to the scudo. The document commissioning it is from the Tacculno del Cataneo in the public library of Siena, and may be found in Gaye, 'Carteggio Inedito d'Artisti' (Firenze, 1840), vol. III. p. 508, and also more completely with the receipt attached, in Milanesi 'Documenti per la Storia dell' Arte Sanese' (Porri, Siena, 1856), vol. III, p. 267, where the original is said to have been then in the possession of Giuseppe Porri.

If the reader will now compare the drawings[7] with the reproduction of Vanni's work,[8] I cannot think that any doubt can remain in his mind that Vanni must have seen his great predecessor's sketches before completing his design. In one may be observed, above the central group, the contending powers of good and evil, which again may be compared with similar work by the same artist years before at Montoliveto, and in the other the standing figure of the saintly exorcist. The drawings are thus a proof that Bazzi evidently had selected that particular episode in the life of the saint—perhaps even the subject had been selected for him by his employers—and that his drawings for it had been somehow preserved, either by the monks themselves, or by his family or friends. The fact that so many sketches for the same set of works are to be found in one collection is a remarkable circumstance, which points to unusual care in their preservation. It certainly proves that, whatever may have been the cause of Bazzi's leaving his work unfinished, his merits were recognized by the owners of the chapel, and by the young painter who had the honour of being chosen to finish what had been so splendidly begun.

THE INLAID PAVEMENT

Of this masterpiece I have already had occasion to speak rather fully in my work on the Sienese pavement masters[9]; but as, since its publication, I have had reason to change my views on the interpretation, and for the benefit of those who may not have seen that book, I will briefly repeat here the main facts known about it.

We should first bear in mind that the chapel itself was erected by Niccolo Buonsignore Benzi in 1488, as a family mortuary chapel. It was probably also intended as a memorial to his renowned relative Marco

[7] Reproduced on page 262.

[8] Page 263.

[9] 'The Pavement Masters of Siena,' 1369–1562 (Great Craftsmen series). G. Bell & Sons, London, 1901, p. 147.

Benzi, physician to Nicholas, marquess of Este, who died in Ferrara in 1429, and whose body, brought to Siena by his nephew Ugo, was buried here in 1448.

Another physician of this same family, by name Sozzini Benzi, was also buried here, a fact which at once raises two suppositions—one as to the author, and the other as to the meaning of this remarkable pavement. With regard to the first, I have no reason to differ from the opinion expressed in my book. I believe it to be the work of Giovanni Battista Sozzini, the last of the pavement masters, who may very probably have been related to the above-mentioned Sozzini Benzi. But that same name in its latinized form has a wider significance. Of this family sprang the celebrated reformer and heresiarch, Fausto Sozzini, better known as Socinus. May we not, then, with some reason, remembering that in his day the learned world of Siena devoted much mental energy towards the divining of abstruse intellectual problems, and to research not always in accordance with the dogmas of the Catholic Church, presume that some members of his family shared more or less in his views. Some of them even may have interested themselves in mystic symbolism. If Giovanni Battista then was—as is not impossible—one of these, what more likely than that he should introduce a mass of symbolic meaning into a work which may have been intended to combine allusions both to the deceased physicians buried beneath it, and to the saint herself, to whom the chapel is dedicated?

I am able here to give an illustration, unobtainable when my book was published, of this pavement design[10]; but I have entirely changed my views as to whom the principal personage is supposed to represent.

Let me then quote my former description of the work, which is in the main satisfactory :—'A handsome nude youth, resembling Orpheus or Bacchus, is seated on a rock in a grove of oaks, laurels and Spanish chestnuts. In his right hand he holds a mirror in which is reflected a face. To his right are an unicorn and a wolf, to his left a leopard and a lion. Perched on trees in various directions are sundry birds—owls, vultures, eagles, etc. One vulture on the right of the principal figure is screaming at a monkey, who is eating fruit. On the other side another bird is clawing at an overgrown squirrel. Around the composition is a frieze representing water, on which are swimming swans and ducks.' Now the figure is not, as I formerly suggested, Æsculapius, but Orpheus. Not Orpheus as generally understood, the wondrous minstrel who charmed wild beasts and rocks, but Orpheus the mysterious intermediary between the seen and the unseen ; the mystic teacher, with attributes akin in many points to both the Æsculapius and the Bacchus of classic fable. He is here represented sexless—a twofold nature—while his mirror is the type of the imperfection of mere human intellect this side of the grave. 'For now we see as through a glass darkly.' Birds, beasts, and plants each have their symbolic meaning, while the river of water running round the whole typifies the mysterious world between this present existence and the future state. To that future world St. Catherine pointed the way, and many of the virtues symbolized here unquestionably would apply to her. At the same time the whole subject, dealing as it does with plants and animals, expresses an idea of the healing art eminently suitable as a record of the merits of a great physician.[11]

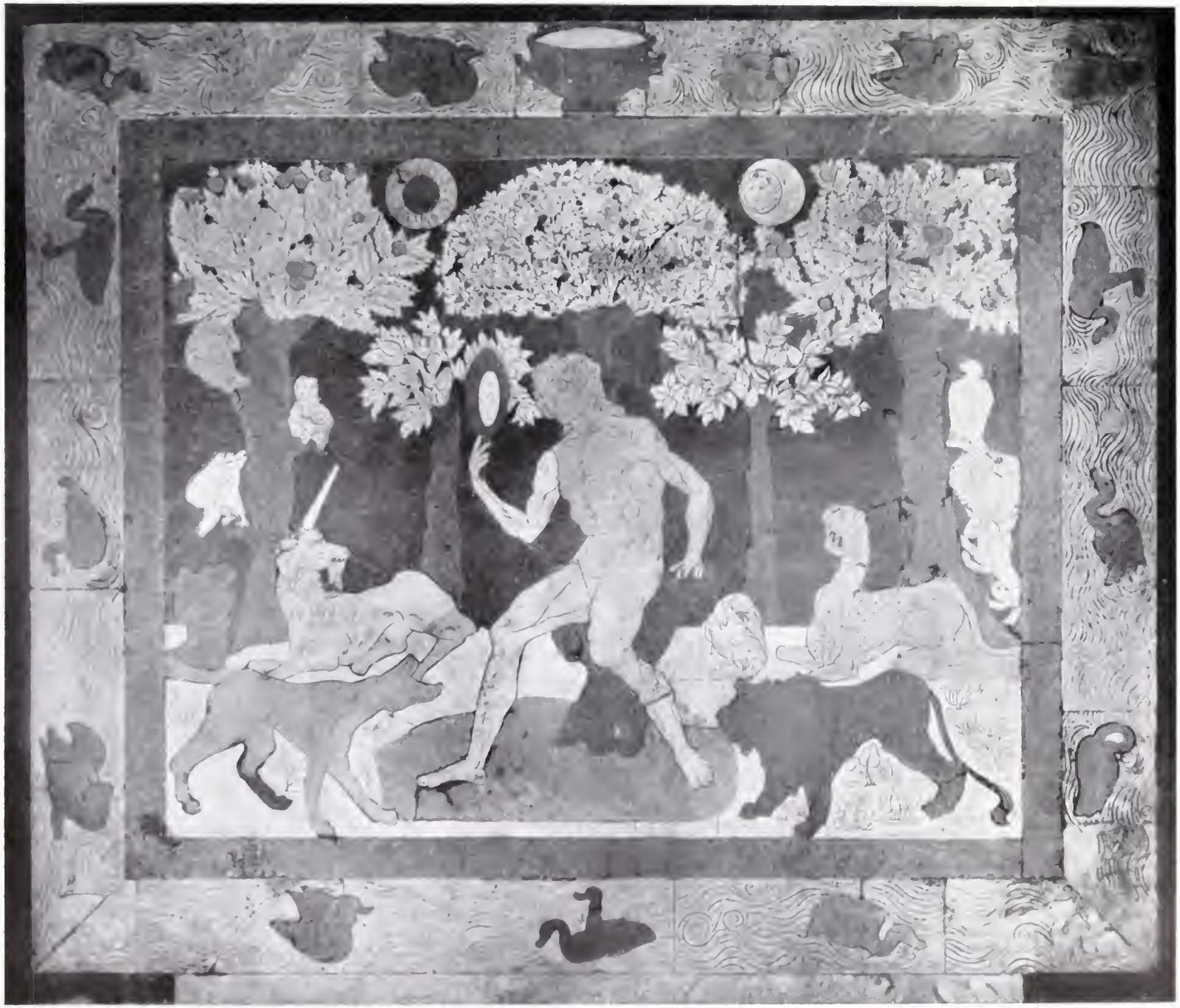
The work is remarkable in many ways. 'The composition is good, but the perspective is odd, and the use of many-coloured marbles profuse, and not altogether happy.' As the last really important specimen of this kind of work it must, however, have considerable interest for us, and deserves more notice than it has hitherto obtained.

[10] Page 265.

[11] The removal of the temporary altar-step, to facilitate the making of a photograph, revealed a large jar filled with water. This probably had also some mystic meaning.



THE CHAPEL OF ST. CATHERINE OF SIENA IN THE CHURCH OF S. DOMINIC, SIENA



EMBROIDERED BINDINGS OF BIBLES IN THE POSSESSION OF THE BRITISH AND FOREIGN BIBLE SOCIETY

WRITTEN BY CYRIL DAVENPORT, F.S.A.

ON the 7th of this month the British and Foreign Bible Society celebrates its centenary, and on Sunday the 6th, to be called 'Bible Sunday,' it is proposed to hold commemorative services throughout the world. An account of the Bible Society, its work, methods, and innumerable agencies, north, south, east and west, appeared lately in *The Windsor Magazine*, and to this paper I would refer anyone desirous of learning more as to the constitution and aims of this great institution. For the present I am only concerned with a few of the many choice bindings which have fortuitously found their home at 146 Queen Victoria Street. These particular volumes, originally acquired because of their literary value, have now in addition the interest of possessing a more or less newly recognized charm. We find in these embroidered covers the actual handiwork of our ancestors, so that when we know the personality of the workers, which is very rarely ascertainable, we are in the presence of an individual record of the utmost interest.

The use of woven material for the binding of books is of considerable antiquity. Ancient historical records exist describing such coverings, and instances still remain of books bound in canvas as far back as the fourteenth century, and in velvet during the fifteenth century. The earliest existing English embroidered binding is on the 'Felbrigge Psalter,' a manuscript written in the thirteenth century, and originally the property of Anne de Felbrigge, a nun in the convent of Minoresses at Bruisyard in Suffolk. It is probable that this lady herself embroidered the cover of fine linen, in which is worked on one side a representation of the Annunciation, and on the other a Crucifixion. It is a fine piece of needlework, but, as might be expected, in bad repair and much faded. It was probably executed shortly after the manuscript was written. Several copies exist of large books bound in velvet for Henry VII; none of these, however, are embroidered, but they are very handsomely ornamented with bosses of silver, accentuated in the finer examples with enamel work used with great skill and admirable effect.

For Henry VIII books were bound in embroidered canvas, satin and velvet. Some of the canvas ones were worked by the Princess Elizabeth; there are specimens of her work at the British Museum and at the Bodleian Library at Oxford, on canvas and velvet. For Mary and Queen Elizabeth several embroidered bookbindings were made, and also during the latter reign such covers were, as far as we know, first used by lesser folk. In Elizabeth's reign a new form of adornment for velvet first came into use, namely, designs stamped upon it in gold, after the manner hitherto only used on leather. This beautiful art was afterwards followed with great success at Little Gidding. For James I and Henry, Prince of Wales, velvet-bound books were ornamented with rich embroidery and also stamped in gold and silver, and both in this reign and during that of Charles I a great number of small English books, largely works of devotion, were bound in white or crimson satin and embroidered. These small embroidered bindings of satin are the most commonly met with, velvet bindings are certainly much rarer, and most of the fine examples have by this time found a safe anchorage in some museum or large collection.

Of all the various manners of ornamenting books bound in textiles, that of embroidery alone seems to have followed any

ings being added in fine gold cord. In the cases, however, of the Lancastrian roses in the corners, the necessary red is procured by simply including a piece of red satin. The book is now in the British Museum. Short of spangles, gold thread or cord, and pearls, it may be said that most of the work in velvet is made separately and then appliquéd; but, except in the few cases where embroidered designs on canvas or satin have accessory needle-point lace added, appliqué work is confined to velvet bindings. Canvas is usually worked all over in tent stitch, and in this style we come across the figures which from their quaintness—due to the exigencies of being worked in small squares—have done much to discredit embroidered books. The faces of these figures are often grotesque, and their general appearance is in many cases unpleasing at first, but when it is realized that they are in fact worked with due regard to the ground material, criticism has to fall back upon the excuse that tent-stitch is not the proper stitch in which to work figures. That the fault is not in the worker's fingers, can be proved by the existence of plenty of contemporary figures worked admirably and effectively in the far more difficult feather or satin stitch. A very effective use of tent-stitch is where the design alone is worked in that manner, the background being completely covered with close, straight stitching in silver wire. Such a binding is very strong, and many indeed have originated from a woven prototype such as is figured in the Bible of 1603 herewith.

The largest collection of embroidered books in any one library is that at the British Museum, but there are important collections also in many other places, particularly at the Victoria and Albert Museum, the Bodleian at Oxford, and at the British and Foreign Bible Society's library in Queen Victoria Street. This collection consists, as might be expected, only of works of devotion, and the little volumes have come together as bindings by accident. It would, however, be almost impossible to get together a large collection of English seventeenth-century bibles, psalters, or books of prayer without finding some embroidered bindings among them. When the British and Foreign Bible Society purchased the important library of Mr. Francis Fry, a great authority on the literature of the English Bible, a few of these books in needlework covers were included in the purchase, and probably little considered. At the present day these few embroidered books would fetch a large sum in the saleroom, bindings of this kind having largely increased in value during the last few years. Considering the fact that such books have only quite recently been taken any special care of, it is indeed a matter of surprise that so many of them still survive in a decent state of repair. They are really much stronger than they seem, and our ancestors were very skilled in the way they built up protective ramparts of raised pearl and strong wired threads round and about delicate work which shelters more or less safely underneath.

Embroidered Bindings of Bibles in the Possession of the British and Foreign Bible Society

Mr. Francis Fry, of Bristol, a member of the Society of Friends, made a large collection of Bibles of all kinds, and wrote several most valuable books about them. The most important of his books is 'A Description of the Great Bible, 1539, and the six editions of Cranmer's Bible, 1540 and 1541, printed by Grafton and Whitchurch, also of the editions in large folio of the authorized version printed in 1611-1640.' This invaluable work was published at Bristol in 1865, Mr. Fry died in 1886, and in 1889 his magnificent collection of Bibles was purchased by the British and Foreign Bible Society aided by munificent private help. This valuable library contains over 1,200 copies of the rarest editions of the Bible in English, Welsh, Gaelic and Anglo-Saxon, and is now housed in the library of the Society. Among these particular books are the few fine specimens of English needlework which are admirably reproduced in

illustration of this paper in monotone, unfortunately wanting the colour, but the remedy for this shortcoming is easy—to go and see the books themselves.

The Society's house is a fine building in the busiest part of the city, and the Fry collection of Bibles forms a very important part of the library. The books in embroidered bindings are kept together in a special glazed case, and with the kind concurrence of Mr. T. H. Darlow, the literary superintendent of the Bible Society, I have chosen a few of these for illustration as types of the rest. Among them are two bindings of especial interest. The first of these is the only embroidered book that has ever come under my notice which bears upon it strong evidence of having been worked at Little Gidding; the other is a remarkable example of woven work imitating embroidery very closely; the rest are types of well-known styles.

The 'Little Gidding' book is a Bible of 1630 with Common Prayer and Psalms of 1631[1]—just about the most productive period of Nicolas Ferrar's establishment. It is covered in crimson satin and ornamented with a design drawn in clear accord with the style of decoration used as bindings made at Little Gidding; namely, a circular centre with quarter circle cornerpieces. But, besides this, there are other peculiarities which point to the authorship of Mary Coker, Nicolas Ferrar's niece, who superintended the binding work done at Little Gidding. The first of these is the existence of an unnecessary number of bands on which the sections of the book are sewn, a strong point in favour of the Little Gidding attribution; and also the gilt edges of the book, on which designs, picked out with points of dull red, are figured by means of well-known Little Gidding binding stamps. Although embroidered books are very commonly attributed to Little Gidding, I have never seen one before that appeared to me at all likely to have been made there; but this one is, and it must be taken as a most valuable standard of Little Gidding embroidery. The design of the back is curiously repeated, in half, on the front edge of each board. It measures 7 by 4½ inches.

The other remarkable binding is on a Bible of 1603, with Psalms 1604,[2] but has of course been made later than that. Inside the cover is a MS. note which describes it as 'English silver tapestry with garden flowers woven especially for this book. The art of weaving tapestry was brought into England by William Sheldon, and the first manufactory established at Mortlake by Sir Francis Crane, 17 of James I, 1619. This is believed to be the earliest specimen of English silver tapestry extant and in nowise resembles the work attributed to the Nunns of Little Gidding, which is of a more common as well of more recent date.' It is lined with red satin stamped in blind, and the edges are gilt and gauffred.

There is no doubt that this bit of tapestry is a very charming piece of work, and it is so delicately and skilfully made that it is really difficult to believe that it is not very fine handiwork. The ground is silver, and the flowers—charmingly arranged—are shown in softly coloured silks in tapestry stitch. It is a very strong material, due to the close work and the metal thread of the background, but the colours have faded. The photograph has not been able to do justice to this binding, as the delicate colours have merged too much in the background, but the true effect is quite charming. I should think that if any of our manufacturers could make similar material there would be a considerable demand for it for covering small books. It has been provided with ties, but these are now gone. It measures 6¾ by 4¾ inches.

A beautiful little crimson velvet binding covers a copy of the New Testament of 1613, with Psalms of 1617.[3] It is thickly covered with a close arabesque design in silver and edged with a gold cord, and in

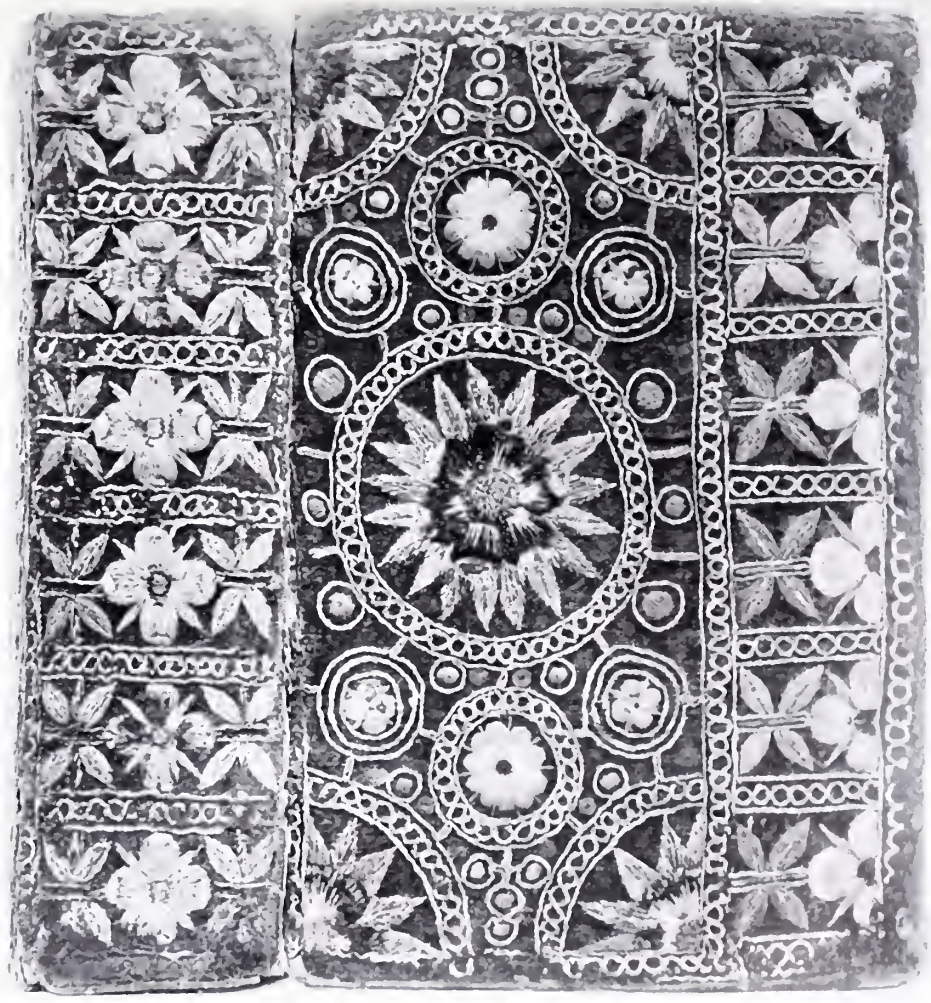
[1] Reproduced on page 271.

[2] Reproduced on page 271.

[3] Reproduced on page 273.



BIBLE, LONDON 1601 WITH METRICAL PSALMS, LONDON 1604



BIBLE, LONDON 1630 WITH COMMON PRAYER, LONDON 1630 AND METRICAL PSALMS, LONDON 1631



NEW TESTAMENT, LONDON 1633 WITH METRICAL PSALMS, LONDON 1633

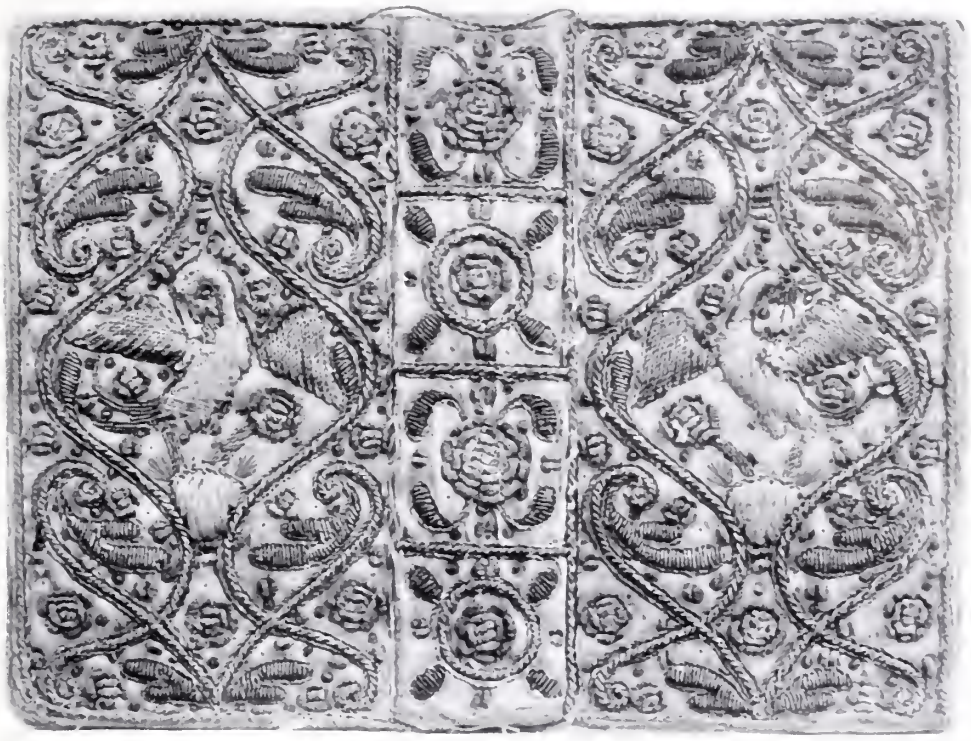


NEW TESTAMENT (GENEVAN VERSION), LONDON 1613 AND WHOLE BOOKE OF DAVID'S PSALMES BOTH IN PROSE AND METER', LONDON 1617

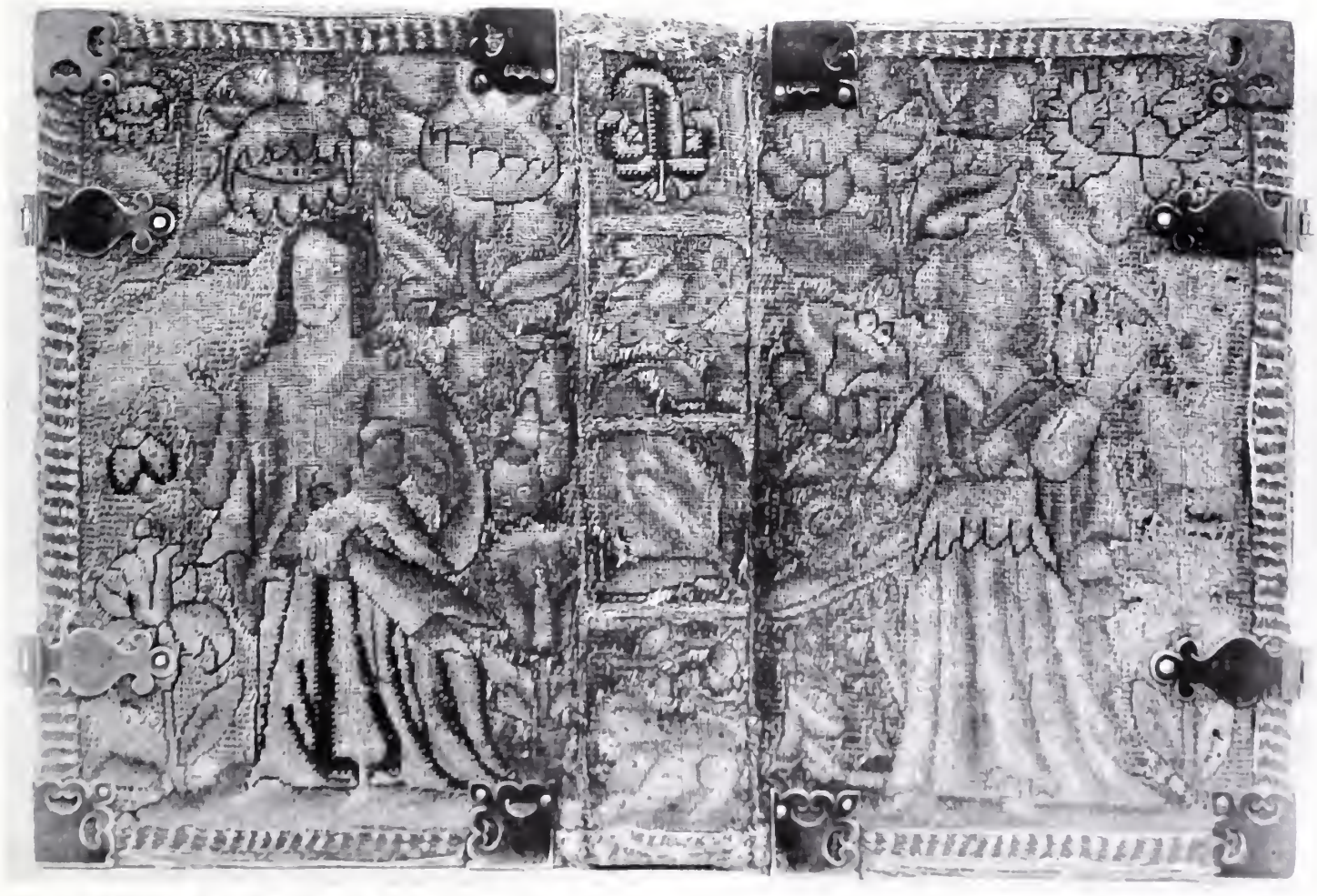


BIBLE, LONDON 1648 WITH METRICAL PSALMS, LONDON 1648





BIBLE, LONDON 1639-41 WITH METRICAL PSALMS, LONDON 1641



BIBLE, LONDON 1640-41 WITH METRICAL PSALMS, LONDON 1640

the centre of each board is a small panel of inlaid white satin, with a very finely-worked design, on one side St. John with a lamb, and on the other a Virgin and Child. These delightful little pictures are worked in satin stitch, and are very skilfully done. The edges of the book are gilt with a gauffred design upon them, and there have been four red silk ties, which are now gone. It measures 4½ by 3½ inches.

An exquisite little double book contains a copy of the New Testament of 1633, bound together with Metrical Psalms of the same date.[4] These little double books are not uncommon in the case of embroidered books, but in leather they are rare—the earliest I know is a tiny book of Biblical extracts printed in 1616. The book under notice is bound in white satin and charmingly embroidered in fine satin-stitch in an effective but simple floral design of carnations and pansies arranged in a silver cup. The edges are gilt, and have a simple gauffred design upon them. There has been one long tie of red silk, but it has worn away. The book measures 4½ by 2 inches.

A very fine example of metal-thread work is found on the cover of a Bible of 1632, with Psalms of the same date.[5] The binding is of white satin, and except the bit of green silk, knotted to represent grass, all the threads are either only metal, silks thickly wound round with metal, or metal thickly bound round with silk. The design is one of an interesting class, architectural, a rounded arch forming the most distinctive feature. Within the arch is a bold figure of a pelican vulning herselt, and below her the nest with three little chicks in it. Above the pelican are two large pea-pods, worked in needle-point, and under the upper wing of each is a row of little blue peas. The remaining spaces are filled up with large leaves, red, blue, and yellow purl roses, spangles, and curves of gold and silver cord. With the book is a fine specimen of a contemporary marker. At the top is a tapestry-covered cushion, from which depend several fine silk lines, each of which is finished at its lower end by silver knots and small silk tassels. Old book-markers are rarely found in such a good state of preservation as this one is, and it forms a very interesting feature. The four original red silk ties have been replaced by modern purple ones. The book measures about 6 by 3 inches.

A typical example of a canvas-bound book, embroidered with a silver background and designs in tent-stitch, covers a copy of the Bible printed in London in 1640.[6] It is particularly interesting, as inside there are several MS. notes, among which is one to the effect that the book was 'the guift of my dear and tender mother, Mrs. Mary Arbunot (Arbuthnot?), who had it from her mother, the cover being her mother's work.' The note is written by Mrs. Mary Bradley. The design shows conventional figures of Hope and Faith, each standing on a grassy mound and surrounded by a somewhat mixed collection of flowers, birds, butterflies, and caterpillars. On the back are four panels, on which are shown a flower, a green parrot, a lily, and a spotted dog. The book has handsome silver clasps and cornerpieces, and plain gilt edges. It measures about 7½ by 5 inches.

A very pretty book of a little later date than that already described as being worked with metal threads, is a copy of the Bible with Psalms, 1639–41.[7] It is bound in white satin and simply ornamented with scrolls of broad silver cord, finished with silver leaves and purl roses, red, blue, and yellow. The largest space, in the centre, of each cover is filled with a figure of a bird with outstretched wings. Very likely this bird is really a survival of the pelican, which was so favourite a design. The binding is charming from its simplicity. The edges are plainly gilt, and there are remains of four red silk ties. The book measures 6 by 3½ inches.

The last book to be mentioned is a copy

[4] Reproduced on page 273 [5] Reproduced on page 275 [6] Reproduced on page 277 [7] Reproduced on page 277

of the Bible with Psalms of 1648,[8] and although the actual book looks bright and delicate, the photograph of it, unluckily, does not give this impression. The binding is of white satin, and the work upon it is very finely done in satin-stitch with floss silk, and also in places with very fine silk cord. The design is simple, a figure of Justice on one side and Samson (?) on the other, surrounded with scraps from the floral and animal world. Justice is standing upon a groundwork of green chenille, below which is a snail and a flower. By her side is a large caterpillar, and in the sky are large flowers and a brilliantly-coloured cloud. The other figure is noticeable because by its side is a caterpillar worked with pieces of peacocks' feathers. This curious method of representing a bright caterpillar was not uncommon in the seventeenth century, but it is rare to find anything so worked that is not much out of repair. Peacock's feather is very tasteful to some small insect, and, as can be seen in the example before us, the feather is almost always eaten away. The book is edged with an unusually handsome broad silver braid, and had had originally four red silk ties, of which two still remain. The edges are plainly gilt. It measures about $5\frac{3}{4}$ by 3 inches.

In most cases the date of the printing of books can be taken as approximately that of the binding, but the rule is by no means invariable. It will be noticed that, although in many of the embroidered backs there are lines showing the places of bands, the backs are really flat, and the bands are sunk in a saw trench, not raised ; so that it is to be feared that the bookbinding vice of 'sawn in' bands was first used in the case of embroidered books.

In recent years there has been a widespread increase in England of the use of textile material for the binding of books. I think that this is partly due to the shortsightedness of leather manufacturers, who have sacrificed efficiency for appearance. Leathers treated with acid and dyed evenly with beautiful aniline dyes always bear within them the seeds of proximate decay. Ancient leathers, oak or sumach tanned, and dyed with cochineal or other dye not requiring acid, are in numbers of instances quite sound after hard wear for hundreds of years. I do not imagine that a showy leather binding is always expected to last for a long time, but in the case of all large public libraries, as well as in the case of owners and collectors of the many really fine bindings made to-day, there is no doubt that the quality of lasting well is an important desideratum. The result of bad leather supply shows commercially in the already great and actually increasing demand for bindings in the excellent modern cloths, canvases, and buckrams which are on the market. In fact, book leathers have already lost their pre-eminence, and leather merchants will have to reform their ways radically if they wish to regain the book market they ruled so long. Textiles are capable of looking extremely well on books, and the adornment of them in the form of bindings has already given rise to a new school of designers. Cloth-bound books take gold and colour printing to perfection ; Mr. Turbayne and Mr. Charles Ricketts and their school well understand the possibilities, both of form and colour, on the boards and backs of books.

As yet, however, I have seen no instance of a modern material woven in a decorative manner for the purpose of bookbinding, such as was made by William Sheldon and Sir Francis Crane, and is shown in my illustration of the 1603 Bible. I can strongly recommend this old English material to the attention of manufacturers and bookbinders; it is most ornamental. The principle of using an all-over decorated leather for binding books is not new; it was used for Jacques De Thou in the seventeenth century with great success; many of his leathers were stamped all over with a repeating design before they were put into the binder's hands.

[8] Reproduced on page 273.

ANCIENT WEAPONS OF THE CHASE

WRITTEN BY W. A. BAILLIE-GROHMAN

ARTICLE III (*Conclusion*)

BEFORE we leave the subject of bows and cross-bows we must briefly revert to the 'Master of Game' as a source of information concerning these ancient sporting arms. Unlike the Frenchman, who, it is evident, used the cross-bow far more generally for their hunting than the long-bow, at least from the beginning of the fifteenth century onwards, the 'Master of Game' makes no reference at all to that arm, but speaks exclusively of the bow. Bad shooting was not encouraged, for we are told that fees, as were called certain portions of the dead deer, buck or boar, which were divided according to strictly enforced regulations, were withheld if 'the man, whoever he be, who hath smitten a deer with a deathstroke fails to get the deer before the sun goes down.'[1]

Coming to fire-arms used for sport, nothing is more striking about their introduction than the length of time this took, and while England was not behind other nations in the introduction of cannon, in the perfection of which already Henry IV took a lively interest,[2] small arms were first introduced into this country by foreigners, the first occasion on which 'hand gunnis' were used in numbers in these islands being at the battle of St. Albans, 1461, by the Burgundians in the pay of Warwick. And though hand-guns are mentioned in the various ordinances issued by Henry VIII, interdicting their use and enforcing practice with the long-bow, we have other evidence that guns were but little used for sporting purposes in England until the last decades of the sixteenth century. To judge by a recently published work on the cross-bow by that keen sportsman Sir Ralph Payne Gallwey, the study of this question has hardly received due attention in this country, for some of his information is not very correct. Thus when he says that the matchlock superseded the older forms of hand-guns only in the decade between 1510 and 1520, that the wheel-lock was invented between 1550 and 1560, or that the 'fire-lock or flint-lock' was produced about 1625, he is giving in each instance far too late dates.

The first trustworthy reference to hand-guns occurs in connexion with the armament of Perugia in 1364, when 500 guns of the length of one span were ordered by the town authorities. In 1388 the town of Nuremberg already possessed forty-eight men well skilled in the use of hand-guns, and eight men of less skill. What is probably the oldest specimen is treasured in the Germanic Museum in Nuremberg. It is a bronze tube of a hand-gun about thirteen inches long, which was recovered last century from the ruins of castle Tannenburg, destroyed in the year 1399 after a siege at which, as we know from documentary evidence, fire-arms were used. The first form of match-locks—*i.e.* those where the hammer into which the slow-match was fastened had to be held down upon the touch-hole with the right hand—came into use about 1420 or 1430, and though there is not, so far as one knows, a single specimen extant showing this transition, the Glockenton MS. of Ambras, published by Demmin, illustrates this curious arrangement. Exceedingly primitive as it appears to us, it yet must have proved a great improvement, for it enabled the man holding the gun to use his eyes for aiming his piece, instead of

[1] This hitherto unpublished oldest hunting book in the English language is now being issued by subscription by Messrs. Ballantyne, Hanson & Co., of Tavistock Street, W.C., in an edition limited to 600 copies. In it I give a modern rendering of the old text, and 52 full page plates illustrate it.

[2] Henry IV about 1405 invented a new kind of cannon, the cost of which is entered as £25 6s. 8d.—Wylie, II, 269.

watching his slow-match. Indeed, so impossible was it for one man to aim and fire, that the earliest form of hand-gun required two men to let it off, one to hold it, the other to aim and ignite the charge, a forked rest-stick facilitating the operation. The next stage was the *matchschnapphahn-lock*, in which a spring acting upon the hammer that held the match was released by pressing a lever-trigger which forced it down upon the priming. Most of the specimens of this kind now in the museums at Nuremberg, the arsenals at Dresden, Vienna and Paris, and in the historical museums at Dresden and Munich, show another improvement, *i.e.*, the substitution of tinder in lieu of the slow-match. A small piece of the former was placed into a short little tube welded on to the hammer, and prior to every shot it had to be lighted by applying to it the slow-match which was coiled round the soldier's hat or round the rest-stick or gun-stock. This invention was made about 1480 or 1490. Drawings in the famous *Zeugbuch* of Emperor Maximilian I, of which some have been published in the *Quellen zur Geschichte der Feuerwaffen* by the Germanic Museum, and which were made in the last decade of the fifteenth century, depict hand-guns of the older form we have just described, the absence of any trigger plainly indicating this.

The Germans also called the match-schnapp-lock *Schwamm* or tinder-lock, and it was in this form probably that fire-arms were first used for sporting purposes, the facility, or rather possibility, of aiming being for sporting purposes even more important than for warfare.

In what is presumably the first pictorial representation of a firearm being used for big-game shooting, which is to be found in the same emperor's illuminated fishing book which he caused to be written in 1504, we see the emperor aiming a gun at a chamois standing above him on a rock on the shores of the Achen lake in Tyrol. Unfortunately it is on too small a scale to enable one to discern the firing mechanism, but as we know that this great sportsman in a later work demonstrates that he could shoot further with his cross-bow than a skilled rifle shot could, we may safely presume that these primitive firearms were inferior to the emperor's favourite cross-bow.

The next and by far most important invention of the fifteenth, sixteenth, and seventeenth centuries in relation to hand firearms was the wheel-lock, which occurred some thirty or forty years earlier than Sir Ralph Payne Gallwey states, as it was one of the last acts of the Emperor Maximilian, who died in January 1519, to forbid, as too dangerous, the use of the wheel-lock. Indeed, we know very positively that it was already invented in 1517, and according to some authorities it was in 1515 that the Nuremberg gunsmiths Kühfuss (sometimes spelt Kiefus, or Kehfuss) and Recknagel perfected this important improvement. By it the carrying of the slow-match was rendered unnecessary, the priming being fired by a spark from a pyrite fastened in the hammer, which latter was pressed against a revolving steel wheel which was moved by a strong spring. The substitution of a flint stone in lieu of the softer pyrite, and the doing away of the revolving wheel, were the next improvements which were soon evolved by an age that was, of course, still in daily use of flint and tinder.

Curiously enough it was the sporting world rather than the military men of the sixteenth century that took up the wheel-lock, for on account of the great costliness of the latter with its intricate mechanism, only the rich could afford to provide themselves with it. The soldiers, on the other hand, who were all mercenaries, and who had to furnish their own arms, stuck to the match-lock for nearly a century and a half after the invention of the wheel-lock. Thus the whole of the Thirty Years War (1618-1648) was fought with the match-lock, and military writers, such as Wallhausen in his 'Art of War' (1615) and his 'Defensio



THE SHAPE OF GUNS IN THE MIDDLE OF THE SIXTEENTH CENTURY,
FROM THE ORIGINAL DRAWING BY STRADANUS (1523-1605) IN MR. W. A. BAILLIE-GROHMAN'S COLLECTION

Patriae' (1621), continued to praise the superiority of the match-lock over the wheel-lock, which latter, they said, was unreliable in its fire, and far more subject to get out of order.

That military match-lock guns were used also for sport we can gather from some remarks made by Neander von Petershaiden in his 'Book of Instructions.' It appears that the then Elector of Brandenburg, who was evidently a prince as keenly alive to military advantages as were most of his descendants, was struck by the advantage of forming depôts of arms in all his principal castles and fortresses wherewith he could more quickly arm his mercenaries on the outbreak of hostilities, and thereby also help to insure some uniformity in the calibre of their firearms, which hitherto had been of the most heterogeneous kind. This was done, but a few years of peace seems to have rendered the custodians of these stores very careless, for in the course of an official revision of these stores, held in the year 1586, it was found that all the *Musquets* and *Haken*, as were then called the two types of guns principally used, had been lent for sporting purposes and had disappeared. Unfortunately the author fails to recount in what manner the Elector punished his negligent armourers.

If we cast round to discover illustrations showing the actual use of firearms for sport in the sixteenth century, by far the most prolific artist was undoubtedly the italianized Dutchman Stradanus, the originator of that well-known series of one hundred and four sporting pictures called by him 'Venationes, Ferarum, Avium, Piscium,' which was engraved by the Flemish artists Collaert and the brothers Galle. Our facsimiles of two of Stradanus's original drawings are among the earliest pictures of wild fowl shooting one knows; but before we examine them in detail we must say a word about the artist who drew these interesting representations.

Stradanus was born in Bruges, the date of his birth being given in the older art books by different writers as 1513, 1523, and 1536, but it is now well established that the second one is the correct date (not as Sir Ralph Payne Gallwey states 1536), and it is also supported by the inscription on his grave in the church of SS. Annunziata in Florence. His real name was Jan van der Straet, which he changed by latinizing it into Stradanus, a custom then much in vogue. Subsequently it became italianized into Giovanni della Strada, by which he was probably best known in his second home. Some of his drawings (of which I possess between fifty and sixty) are also signed in that manner. His was evidently a genuinely artistic nature, with all that irrepressible longing to see Italy that distinguished so many of his countrymen; and though he never attained first rank, he has left us a great number of most instructive representations of life, manners, sports, trades, and ceremonial observances.

And now to our pictures. It is perhaps hardly necessary to explain here, that in the early days of guns the stock was laid upon the shoulder, not held against it, for the obvious reason, that as a man has only two hands, and one of them had to grip the slow-match, he had to hold the gun in such a manner that it could not slip. The guns in both pictures are probably meant to represent the early form of wheel-locks, for there is no sign of a slow-match being carried by any of the men. In the first plate we see that the sportsman in the background is still indulging in the old ways, *i.e.* he is laying the stock of his gun upon his shoulder. That he is represented shooting from the left shoulder is of course not an oversight on the part of Stradanus, but was done intentionally to bring it right for the copper-plate engraver. If we turn the picture backwards, and hold it against the light we have the man in the position in which he would be represented in the engraving. The make of the guns, the knobs on the ramrods or scouring sticks, here de-

picted, and the fact that the men were shooting their ducks and swans with shot, or 'hail,' as it was then called, indicate that the pictures were drawn not earlier than the middle of the sixteenth century, which is about their real date, though the collected series already alluded to was first published some twenty odd years later, *i.e.* in 1578. There are several editions of these series, some of which do not contain the engraving after our drawing, but all are furnished with Latin legends underneath each picture which were composed by one Killiano Dufflaeo.[3]

The two powder-horns, one a large one and the other a small one, which we notice slung across the backs of some of the sportsmen in both pictures, were essential requisites, the smaller one containing the 'pulverin' or fine-grained priming powder, the larger one, the more coarse-grained article for the charge itself. Up to the middle of the previous century gunpowder was not grained, but an actual powder, and this of course made the action of loading rather difficult and very uncertain as to its results, for the powder stuck to the sides of the barrel, and when placed in the pan was more easily affected by damp than when grained. Loading one of these fearfully cumbersome 'fire tubes' must have been a time-robbing operation, and we know from an account of the battle of Wittenweyer, which lasted nearly nine hours, that 'even the laziest musqueteer let off his musquet six or seven times.' Their weight was terrific, as a glance at the immensely long and correspondingly thick iron barrel and 'timberyard' stock will show, and to judge by Stradanus's series, where not a single sportsman is depicted as using a rest-stick, the man who survived a long day with one of these unwieldy firearms must have been a lusty fellow indeed.

[3] The legend underneath the engraving of the second drawing reproduced reads: 'Sic per tesqua ruens venator consita dumis, Incautos fallit Anates, Fulicasq" palustres.'

Bunyan's Pilgrim's Progress. Illustrated with 25 Drawings on wood by George Cruikshank from the collection of Edwin Truman. With biographical introduction and indices: pp. xxxix, 308. Royal 8vo. Oxford and London: Henry Frowde. 1903. 25s. net.

Many years ago Cruikshank drew on wood twenty-five illustrations to 'The Pilgrim's Progress,' doubtless with the intention of publishing an illustrated edition of the great Puritan classic. However that may be, the intention was never carried out, although some of the drawings were cut on wood under Cruikshank's own direction, and the drawings passed after his death into the possession of Mr. Edwin Truman, who has now given them to the world for the first time in the beautiful book now before us, which reflects the greatest possible credit on all concerned in its production, and must be considered cheap at its price, particularly as the edition is limited to 950 copies. It is printed in excellent type on English hand-made paper, is handsome but not unwieldy in size, and is not heavy for its bulk.

The drawings are very unequal in merit, none of them can be ranked among Cruikshank's best work, and some are very weak and inadequate; nor is there much originality in the conception of the various incidents selected for illustration. When the artist tries to be terrifying he often only succeeds in being grotesque, *e.g.*, in The Valley of the Shadow of Death, which moreover reminds one of Doré. The best are Vanity Fair and The Death of Faithful, which are strong pieces of work. The general conclusion that one comes to is that the subject is hardly suited to Cruikshank's peculiar talent which, *pace* Ruskin, was far more at home with Jack Sheppard. Nevertheless Mr. Truman has done well in publishing the drawings.

The text is that of the late Canon Venables, whose admirable biographical introduction has been revised by Miss Mabel Peacock, and there is a useful general index as well as a marginal index of Biblical references. There should be no difficulty in finding 950 subscribers for so desirable an edition of one of the greatest novels that has ever been written, of a book which lives and will always live, not on account of its allegory or its theology, but for its surpassing literary qualities, its wonderful dramatic power, and its intense human interest.

Dat Boexken van der Missen. 'The Booklet of the Mass.' By Brother Gerrit van der Goude, 1507. The thirty-four plates described, and the explanatory text of the Flemish original translated, with illustrative excerpts from contemporary Missals and tracts, by Percy Dearmer, M.A. 156 pp., 34 photolithogr. (Longmans), 1903, £1 1s.

This is No. 5 of the publications of the Alcuin club, a society founded with the object of encouraging and assisting in the practical study of ceremonial and the arrangement of churches, their furniture and ornaments. The present volume reproduces one-half of the second of the three parts into which the 'Booklet' is divided, with the cuts. These not wood, but soft metal cuts, though far inferior to many produced in Holland in the fifteenth century, are often quaint but full of religious feeling. The 'Booklet' was a cheap popular volume designed to help those who assisted at mass to follow the service more closely. This reprint is issued to help the clergy of the Church of England to revive the minutiae of the ceremonies of the mass which their predecessors abolished. We question whether the greater number of the clergy and bishops will recognize the value of the knowledge of these minutiae of which the editor in his preface tells them they stand in need.

W. H. J. W.

Romney. By George Paston. Methuen & Co.
Reynolds. By John Sime. Methuen & Co.
Greek Art. By H. B. Walters. Methuen & Co.

Of the three books before us recently issued in an attractive form by Messrs. Methuen, only one is distinctly remarkable. The volume on Romney is compiled carefully enough so far as it goes; but it is written without either sympathy, special knowledge, or original observation. Mr. Sime's book is much better. He has studied his authorities with intelligence, is pleasantly impartial, and within the modest limits assigned to him has done all that could, perhaps, be reasonably expected. Yet the perfect biography of Reynolds, either on a small scale or on a large one, still remains to be written, and it never will be written till a critic is found who has enough patience to collect and sift the vast accumulations of literature bearing on his subject, enough common sense to judge Reynolds's character fairly, enough training to

understand his technical achievement, and enough insight to sympathize with his genius.

The study of Greek art, complicated as it is by the controversies and discoveries which have revolutionized it during the last few years, would seem to be an even more hopeless subject for the writer of a small book. The success which Mr. H. B. Walters has achieved is thus all the more notable. Into the small space at his disposal he has compressed an account of Greek sculpture, architecture, painting, vases, bronzework, terra cottas, and coins that is scholarly, readable, and wonderfully well arranged. The variety of the matters handled makes the illustrations less monotonous in character than those in some other volumes of this series, and altogether the book may fairly be described as almost perfect of its kind. The author's learning is, perhaps, slightly in excess of his artistic enthusiasm, but that is a pardonable fault where so much good work has been done under very trying conditions.

The Problem of Fiorenzo di Lorenzo of Perugia: A Critical and Historical Study by Jean Carlyle Graham. Perugia: Domenico Terese, 1903.

There is a saying, 'All women are angels; but there are different kinds of angels.' In the field of art criticism the woman who is content to be a recording angel has proved ere this her value; but it ill becomes her to essay the part of the destroying angel; yet such is Miss Graham's task in the book before us. Mr. Berenson, no doubt, is accustomed to condemnation, and the special attention he receives at the hands of the authoress will scarcely deter him from making further 'displacements'; but Miss Graham is nothing if not catholic; her victims hail from Berlin, Milan, France, England, America. We suppose that the proximity of Rome to Perugia (where the book was written) has saved Signor Venturi from the general massacre, for the authoress prefers to put a safe distance between herself and her opponents. 'Considering,' she says, 'my great distance from Berlin, and also the improbability that Dr. Bode will read this humble study, I may venture to whisper my impression that this Berlin Fiorenzo *may not* be genuine!' What is? Let us hear the conclusion of the whole matter. 'The puzzle,' she says, 'is as interesting as it is perplexing. That is all.' (!!) And there we should leave it were it not that 'his present student, who is in earnest, and who claims to be his first earnest student, modestly hopes that her investigations will lead to a better understanding of this most interesting old master.' We sincerely hope it will, and we would further urge the authoress to leave her Perugian fastness, and study at first hand certain paintings in England and elsewhere (she speaks, by-the-by, of 'We English'). Mr. Salting's lovely little 'Madonna' might induce her to study Mr. Benson's equally attractive, if less certainly, authentic Fiorenzo (it is probably by Antoniasso Romano), and on the way to England she might like to see the little panels in the Louvre which Signor Venturi (though she knows it not) has identified and published in *L'Arte*, September-October 1901. We may also remind her that the panels in the private apartments of the Barberini palace in Rome were made known years ago by the same authority,[1] and were not 'lately found' by somebody else.

We may note in conclusion the unusual typographical excellence of an English book printed and published in Perugia, and the admirable illustrations, some of which give us remote and inaccessible paintings.

H. C.

Utrechtsche Kerken. Teekeningen en Schilderyen van Pieter Saenredam met Teckst van Dr. C. Hofstede De Groot. Emrik and Binger, Haarlem, 1899. 32 plates and 10 pp. of text.

By the publication of this work Dr. Hofstede De Groot has done a real service, not only to students of painters of architectural views but also to those interested in ecclesiology. To the series of views admirably reproduced from the originals in public and private collections, both in Holland and abroad, he has prefixed a brief notice of Dutch painters of architecture with a biography of Saenredam, notes on the buildings represented, and descriptions of the drawings reproduced, with mention of paintings of the same views by Saenredam and other artists.

Peter van Saenredam, son of John, an engraver, born at Assendelft, June 9, 1597, became the pupil of Francis De Grebber, and was admitted into the gild of St. Luke at Haarlem on April 24, 1623. In his early years he drew and painted portraits and landscapes; later on he made a

[1] 'Archivio Storico dell' Arte.' Anno VI, fasc. VI, p. 416.

special study of perspective. In 1636 he spent twenty weeks, from June to October, at Utrecht, making drawings of churches and other buildings in that ancient episcopal city, some of which he afterwards reproduced in paintings. These drawings are especially valuable, as Saenredam, perhaps more than any other Dutch painter of churches, is distinguished by the extreme accuracy with which he rendered every detail, adding thus immensely to the value of his work.

W. H. J. W.

Artes é industrias del Buen Retiro. La fabrica de la China ; el laboratorio de piedras duras y mosaico ; obradores de bronces y marfiles ; por D. Manuel Pérez-Villamil. Madrid, Tip. Rivadeneyras, 1904. Roy. 8vo. pp. 151 ; with 30 phototype-plates reproducing 136 specimens.

Buen Retiro Porcelain

So far our information on the rare and dainty porcelain of Buen Retiro had been restricted to the scanty particulars contained in the general histories of the ceramic art. A long-expected monograph of the royal manufactory of Spain is, at last, placed before us. It comes from the right quarter—the very country where the ware was made, and where alone it can be studied in its various aspects—and from the right man, a collector full of the love of the subject and especially qualified to be its historian by his experience and knowledge of Spanish ceramics. The volume is elegantly produced ; the narrative, interesting, exhaustive, and reliable, is illustrated with good reproductions of numerous and well-selected examples.

Bodily transplanted from Italy into Spain, the factory which was to take firm roots at Buen Retiro is not a native but an imported growth. When King Charles III came from Naples to Madrid to ascend the Spanish throne, one of his first cares was to provide for the establishment, in his new kingdom, of a porcelain manufactory equal in all points to the one he had founded at Capo di Monte in 1736. A plan was adopted which was to ensure the immediate success of the scheme. All the best artists and operatives were one day drafted from the one place into the other. No fewer than seventeen modellers, fifteen painters, and a corresponding number of skilled operatives sailed for Alicanta in a specially chartered vessel, which also carried the necessary tools, utensils, materials, and other requisites of fabrication. The king had given orders that a disused paper-mill which stood in the royal gardens of Buen Retiro should be appropriated to the new purpose it was to serve. It is said that towards 1761 all was ready to begin operations, and that it was not long before the preliminary experiments had given a satisfactory result. Under such conditions the early productions of Buen Retiro can scarcely be expected to differ much in character from those of Capo di Monte. The difficulty of any one who, imperfectly conversant with the matter, has to discriminate between specimens made by the same hands and with similar material, but in two different places, may easily be imagined. A book which can in some way facilitate this delicate work of identification comes as a boon to the collector. Unfortunately, notwithstanding the recognition of the shapes and models which have undoubtedly originated at Buen Retiro, and of the marks affixed to a few specimens—a knowledge which is partially imparted to us in the work—imitations made in other places are so numerous as often to preclude an absolute certainty of attribution. Indeed, the author warns us that, while adhering to the indications of origin supplied by the owners of the examples he reproduces, he does not intend to be held responsible for the accuracy of the description.

An authenticated example of Buen Retiro, of the best period, can never be too highly priced by the collector ; rarity still enhances its artistic value. Up to the year 1789, all that was made at the factory was reserved to the king and the royal family, or disposed of as presents sent to foreign courts. From the day when the production was offered for sale to the public, the standard of manufacture went gradually into decline. All was over when war desolated the country from 1808 to 1812; the buildings, first occupied by the French army, were finally destroyed by order of General Hill. The manufacture of porcelain was resumed at La Florida in 1817, and was continued under precarious conditions until 1850.

Several other branches of industrial arts were carried on conjointly under the king's direct patronage in the grounds of the Buen Retiro palace. The cutting and mounting of gems and precious stones, the making of mosaics, the casting and chasing of bronze, and the carving of ivory were practised in independent premises. Brief notices of these ateliers and their productions bring the account to a close.

L. S.

De Triptiek genaamd die van den Meester van d'Oultremont en 'Ian Ioosten, scylder' van Haarlem door Bernard J. M. De Bont. 16 pp. Amsterdam: C. L. van Langenhuysen, 1903.

The triptych which forms the subject of this dissertation was acquired by the museum of Brussels in 1899, after having been for two centuries in the possession of the counts of Oultremont of Warfusée, the last of whom sold it, which to my mind seems an absurd reason for naming its unknown author the master of Oultremont. It was made known to the art world by the careful and exact description published by M. Jules Helbig in the *Revue de l'Art Chrétien* (September 1898), with three collotype illustrations. He came to the conclusion that this altarpiece, formerly attributed to Albert Dürer, was the work of a Netherlander influenced by the paintings of the Lower Rhine, and notably by those at Calcar and Xanten. M. Camille Benoit and Dr. Gustav Glück assigned it to John Mostaert, while M. A. Wauters sought to identify it with a triptych by James son of Cornelius of Oostzanen, which prior to 1578 adorned the church of St. Nicholas at Amsterdam, a wild guess like many another by the same author, who in this case would have seen this identification to be impossible if he had read the entire passage in van Mander's work on which he based his conclusion.[1]

The picture, however, contains in itself several clues to enable the patient investigator to fix its local origin and probable date. Two escucheons in the central panel are charged with the arms of the van Adrichem and Van der Laen families, and having ascertained this Mr. De Bont had little difficulty in demonstrating the donor of the picture portrayed on the exterior of the left shutter to be Albert van Adrichem son of Adrian and Katherine van Sanen, who, born in 1475, died on March 23, 1555. He was thrice married, and as his first wife was a Van der Laen the triptych must have been painted after he married her, and before he took Joan van Assendelft for his second wife. The dates of his second and third marriage are both unknown, but his first child by the third wife was born in 1523. Mr. De Bont infers from these data that the altarpiece was painted between 1515 and 1520, and this inference is justified by the portrait of the donor on the left shutter, which represents a man of between forty and forty-five years of age, protected by St. Bavo and St. Katherine; the former is the patron saint of Haarlem, of which town Albert van Adrichem was one of the aldermen; the latter, of wise and learned men.[2] This explanation does not please Mr. De Bont, who thinks she must have been the patron saint of Albert's first wife because the name of Katherine was given to his eldest daughter, fruit of the third marriage. It is far more probable that in accordance with the general custom of that time she was thus named after her paternal grandmother, Katherine van Sanen.

Two pages in the foreground of the left shutter have ciphers embroidered on their tunics, the one a crosier in pale between the letters A S, the other P P ensigned with a royal crown, which undoubtedly stand for Annas Sacerdos, and Pontius Pilatus. Mr. De Bont, adopting the opinion of M. Wauters, no safe guide in such matters, argues that P P stands for Philippus Pulcher, although Philip the Handsome was no longer sovereign within the period during which the picture was painted: he died September 25, 1506. Mr. De Bont further opines that the letters A S stand for Adrichem and Sanen, but does not attempt any explanation of the presence of the crosier between them. The cipher E V with a heart between these letters on the purse of the high priest's page stands, according to Professer Six, for Erodes Vrcani, Herod son of Hyrcanus, but he does not seem to realize that one page could not be represented as in the service of two masters, nor does he account for the presence of the heart. It seems to me far more likely to be the cipher of the painter; if so, as M. Hulin and Dr. Vogelsang observe, Mostaert's authorship is out of the question. M. Helbig, when the picture was at Bruges in July 1902, suggested that this cipher was that of a painter-engraver or woodcutter.[3] The present writer attributes it to John Joosten (son of Jodoc) of Haarlem,[4] who painted

[1] Van Mander says that *some remains* of this altarpiece were in the possession of a Mr. Suyker at Haarlem, and that its landscape background was painted by John Scoorel. The Brussels triptych is entire and has not a landscape background.

[2] Thus she is represented protecting Sir John Donne in Memlinc's earliest known triptych, and other donors in paintings by Gerard David, of Oudewater.

[3] The motive of the principal figures in the Crowning with thorns on the right shutter is similar to that in the sketch for a picture painted by Holbein in 1502 for the church of St. Paul at Augsburg, now in the print room at the Berlin museum.

[4] The existence of this master was unknown in September 1868, when the gild of St. Thomas and St. Luke visited Calcar. Inquiries then made as to whether any church fabric accounts or other documents had been preserved being answered in the affirmative with the not infrequent additional statement that no one could decipher them, one of the members returned shortly after to Calcar and transcribed the entries relating to the altarpiece and other works of art, and then at the request of the chaplain M. Wolff left the publication of the documents to him.

the shutters of the reredos of the high altar in the church of Calcar, on the completion of which he returned to Haarlem, where he continued to work until his death in 1519. It will be seen that so far as dates are concerned it is quite possible that John Joosten might have painted the Adrichem altarpiece, and equally certain that Mostaert could not, as he was abroad in the service of Margaret of Austria. But it is almost as certain that John Joosten did not, for the types of the figures are very different, and the identification of the master cannot be ascertained until the signification of the cipher E V is settled.

W. H. J. W.

Bryan's Dictionary of Painters

Bryan's Dictionary of Painters and Engravers. New Edition in Five Volumes. Vol. I, A–C. Vol. II, D–G. George Bell & Sons. 21s. net each volume.

In the revised edition of this well-known book the original two volumes are swelled to five, and a large number of illustrations are added. The great increase in bulk, not in itself a desirable feature, is explained to some extent by the insertion of elaborate articles by well-known authorities on the more important masters. The articles on the Bellini family, for instance, are written by Mr. Fry; those on the great primitive Flemings by Mr. Weale; that on Correggio by Dr. Corrado Ricci, while admirable studies of Blake and Altdorfer and other masters who have only recently received their due share of appreciation indicate the catholic spirit in which the past has been approached.

Nevertheless, we cannot say that the revision is final or complete. The articles on the better-known masters are certainly excellent, but information about them is accessible elsewhere. It is for the lesser or less fashionable men that one turns to a work of reference, and here the dictionary still is far from perfection. The six lines given to Beltraffio, the seven lines on Barye, and the short note on Verrochio are quite inadequate when compared with the long notices given to many forgotten nonenities of the seventeenth and eighteenth centuries.

The articles on the Dutch school especially stand in urgent need of revision. Most of them seem to date from the early part of the nineteenth century and reflect a standard of taste and scholarship which has long ago vanished. The notice of Bakhuysen, for example, is almost absurd; that of Philips De Koninck is even worse, for it gives an entirely false idea of that fine painter's peculiar excellence.

Turning to the masters of the English School we note that Crome is still entered as being born in 1769, Constable as being married secretly, and Cotman is illustrated by a picture which all competent authorities reject. Yet the editor clearly has made an attempt to bring the notices of English painters up to date, and although in some cases mediocrity receives rather more than its due, both in letterpress and in illustration, the additions make the book much more generally useful and interesting than it was.

We have noticed a good many small misprints and some omissions which have passed from the old edition into the new one. Other mistakes are more clearly the result of carelessness, as in the case of Jan van Eyck, who is illustrated by three pictures of which only one is allowed in the text to be certainly from his hand. The plates, indeed, are a miscellaneous collection, which may add to the attractiveness of the book in the eyes of the general public, but do not enhance its usefulness much, although several of them are exceedingly good of their kind. An alphabetical headline in bold type would have been of more practical value.

The new edition of Bryan is, in fact, not a book to which the student can turn with absolute confidence. Nevertheless, the corrections and additions make it a vastly better book than its predecessors, and if the revision had not been done so exceedingly well up to a certain point, we might not have to regret that the standard of the new articles was not made the standard of the whole work.

Gaudenzio Ferrari. By Ethel Halsey. ('Great Masters' Series.) George Bell & Sons. 1904.

This biography of 'the most powerful and the most original artist that the Lombard School produced' fills a distinct want in the English art histories of to-day, for the recent article in the new Bryan's dictionary is not trustworthy, and contains several errors of date and other mistakes. Now that the general public is getting off the beaten track and penetrates to Varallo, Novara, Vercelli and other Piedmontese and Valsesian resorts, such a guide-book as this (map and all) will be of great value, whilst for the armchair critic the admirable reproductions of Gaudenzio's works ought to stimulate the desire for study at first hand. The authoress has done her work conscientiously and well, without any undue straining after effect, and with a modesty suited to her experience. For to discuss Gaudenzio's art requires neither wide acquaintance with European galleries outside the north of Italy, nor profound insight into a complex character; nor is the subject overlaid with those tiresome problems of authorship and expertise which sometimes become the end rather than the starting point of sound criticism. Miss Halsey has rightly seen that her function is to rouse in her readers appreciation for an artist whom few know well, and many not at all, and she has certainly succeeded.

Gaudenzio is the Tintoretto of the west, although a note of provincialism all through his work keeps him on a lower plane than that reached later by his great Venetian contemporary. His robustness doubtless saved him from becoming a Leonardesque shadow of himself (as usually happened to Lombard artists after 1490 or so), and though his exuberant fancy is apt to run riot and his colouring become unpleasantly hot, the master of the Saronno Choir of Angels, of the Varallo Crucifixion, and of the Novara and Vercelli altarpieces reaches the highest point of artistic achievement ever attained by the indigenous school of Milan.

We wish the authoress had treated his immediate pupils and followers a little more fully. Surely Lanini is deserving of more notice than the odd paragraphs he gets; and Girolamo Giovenone who is perhaps the closest of Gaudenzio's imitators is not even mentioned. These, inferior artists though they be, are more individual than the hacks Della Cerva and Fermo Stella who are frequently alluded to; and why should Giuseppe Giovenone's adaptation of Gaudenzio's Risen Christ in the National Gallery go unrecorded? We would also point out that the theory of Gaudenzio's dependence on Luini must not be pressed too far; they were about the same age, so that the relationship of master and pupil should not be insisted on as is done by the authoress.

The list of authentic works is fairly accurate, but the fine picture in the Count of Turin's possession (a Madonna and Child, six saints, and three *putti*) is omitted, as are also the drawings at Berlin and Christiania (the latter reproduced in Morelli, 'Berlin,' p. 152). The Oldenburg Madonna is clearly by Lanini. To the list of books given in the bibliography might well be added the sympathetic and dainty chapter on Gaudenzio in Pater's 'Miscellaneous Studies.'

H. C.

Josiah Wedgwood, Master-potter. New edition, revised and enlarged. By A. H. Church, F.R.S. London: Seeley & Co., Limited, New York: The Macmillan Co.

In the 'new edition, revised and enlarged,' of Prof. Church's monograph, the student and collector will find all their requirements met in a concise yet attractive fashion. It is a neatly bound book of eighty-three large octavo pages, well printed on good paper, and illustrated in a manner that leaves nothing to be desired. Indeed, it is in this last respect that the revision is most conspicuous. The slightly increased number of illustrations now includes several coloured plates, in which the difficult tints of Wedgwood's jasperware are admirably rendered. For the value of the printed matter, Prof. Church's name is sufficient guarantee. Opening with a rapid sketch of the condition of the potting industry before Wedgwood's time, he proceeds to trace the steps by which this prince of potters 'converted a rude and inconsiderable manufactory into an elegant art and an important part of national commerce.' Wedgwood's various productions are dealt with in turn, the more artistic wares naturally receiving the most attention; and some interesting notes are appended on the clever artists to whose help Wedgwood owes so much of his success, with more detailed notice of Flaxman and Tassie. The chapter on collections and collectors contains much that is valuable, though Prof. Church's ideals of a public collection seem to be somewhat utopian. An accurate list of marks and a useful bibliography complete this excellent work.

In his estimate of Wedgwood's position as an art-potter, Prof. Church shows moderation and fairness, summing up with the happy expression that 'no other potter of modern times has so successfully welded into one harmonious whole the prose and the poetry of the ceramic art.' In conclusion, our thanks are due to Messrs. Seeley & Co. for placing such a valuable work, by its trifling cost, within reach of the general public.

R. L. H.

A Brief History of Old English Porcelain and its Manufactories. By M. L. Solon. London and Derby: Bemrose & Co. 1903.

Mr. Solon's book will be welcomed by all who value the mature opinions of a man of taste and experience on a subject with which he is entirely at home. He writes with the authority of an artist and the vivacity of a Frenchman, and his own achievements in porcelain decoration, those incomparable creations in *pâte sur pâte*, make it readily understood that his appreciation of the merits and defects of our old English porcelain merit the closest attention. In this respect his latest contribution to English ceramic literature deserves nothing but praise. Mr. Solon makes no attempt to treat his material from a technical point of view, realizing that this department has been adequately dealt with by recent writers, nor does he profess to be able to add anything to the sum of historical facts already published. On the contrary, he undertakes to prune away much that he considers incorrect and unnecessary, and if he had only carried out his good intentions with a little more accuracy his work would have left nothing to be desired. As it is he has propounded a number of theories that are wholly unsupported by fact, and many of his *ex cathedrâ* statements urgently need correction.

The assertion that Gouyn retired from the Chelsea works in 1759, instead of 1749, and the date 1754 on page 68 are obvious slips, but to describe the document which records Sprimont's retirement as 'the original lease of the factory to N. Sprimont in 1769' is less excusable. Craft's Bow bowl is easily accessible, and an accurate description of such an important documentary

piece might be expected; but Mr. Solon speaks of it as scarcely distinguishable from the Chelsea of the period in 'translucency of paste and limpidity of glaze,' whereas it is almost opaque and in no way resembles the Chelsea ware of any period. The well-known mark resembling a monogram of the letters T and F is triumphantly 'restituted' to Worcester on the strength of its appearing on one or two Worcester pieces. There would be more excuse for assigning all porcelain marked with an anchor to the same factory. In dealing with the early Bristol porcelain Mr. Solon might easily have found out that the pieces marked Bristoll were made at 'Lowris (? Lowry's) glass-house,' and that this factory had nothing to do with the ephemeral attempt at porcelain-making recorded by Champion in a letter dated 1765 (not 1756 as Mr. Solon puts it). I believe there is no evidence that a company was formed by Champion in 1768. Transfer-printing was undoubtedly tried at Bristol; there are unmistakable pieces of Bristol porcelain so decorated under the glaze. In the light of the recent discoveries at Lowestoft Mr. Solon's account of this factory is disappointing. Referring to the very interesting mould dated 1761 (not 1762), he asserts that the painted decoration on a late teapot figured in his book reproduces the moulded ornament there discovered. This is very far from being the case. The rest of the chapter is devoted to elaborating a theory that the Lowestoft company were so unbusiness-like as to import large quantities of vastly superior oriental china to sell alongside of their own wares. It would be impossible here to deal with all Mr. Solon's theories, but perhaps the most astonishing and least reasonable of all is the suggestion that no porcelain was made at Liverpool.

But apart from these discrepancies there is a vast deal that is useful and suggestive in Mr. Solon's book, and the writing is never dull. The illustrations are copious, and we congratulate Mr. Solon in making his selection from private collections not readily accessible to the general public. Unfortunately the rendering of these interesting pieces is not uniformly good, and we do not think the present methods of coloured reproduction successful in representing porcelain. An excellent bibliography and index complete the work, of which the printing, paper, and general get-up are a credit to the publishers.

R. L. H.

WATTS. By R. E. D. Sketchley (Methuen).

This, apparently the latest volume of Messrs. Methuen's little series, is a careful and thoughtful piece of work. We could wish the style more simple, and rather more enthusiasm would be a venial fault in the case of an artist so great as Mr. Watts. Yet enthusiasm is perilously akin to gush and to platitude, so Miss Sketchley was possibly right in being chary of her praise. She is, none the less, a sympathetic and intelligent student of Watts's work, and his admirers may take up her book with the certainty of being interested.

THE PARISH CLERK AND HIS RIGHT TO READ THE LITURGICAL EPISTLE. By Cuthbert Atchley, L.R.C.P., M.R.C.S., Alcuin Club Tract IV. London: Longmans, Green & Co. 1903. 1s. 6d.

In twenty-nine pages Mr. Atchley proves that the practice of the primitive Church authorizes the parish clerk—an inclusive term according to the author—to read the epistle. The subject is presumably of interest to someone, but it hardly comes within our scope. One has heard the acolyte in a French country church sing the epistle in a shrill treble, and it is comforting to know that the primitive Church would approve of his doing so even if he were married. Mr. Atchley calls him a 'collet': he might retort by calling Mr. Atchley a 'chirurgeon' if he had sufficient English.

THE DESCENT OF ISHTAR. By Diana White (Eragny Press).

In this pretty booklet the ancient legend of Tammuz appears, translated into singularly fine English. The special fount in which the story is printed is one of the most beautiful and successful efforts of modern typography, and its slightly archaic charm suits the story well.

CATALOGUE OF THE COLLECTIONS OF ENGLISH POTTERY IN THE DEPARTMENT OF BRITISH AND MEDIAEVAL ANTIQUITIES AND ETHNOGRAPHY OF THE BRITISH MUSEUM. By R. L. Hobson, B.A., Assistant in the Department. London: By order of the Trustees, 1903, 4to pp. xxiii—310; with 42 plates (some coloured), and 131 text illustrations.

It is but a few years since the learned curators of the British Musuem thought it expedient, in order to facilitate the exploration of a new field of inquiry, to provide ample room for the exhibition of a kind of pottery so far utterly disregarded. Doubtless the whole show appears somewhat primitive in its general aspect; but it cannot be denied that the unmistakable stamp of genuine originality impressed on the best representative specimens makes each class of the old English wares well worth serious attention. The many-handled tyg, plain and robust of shape and effectively embellished with rude designs trailed on with diluted clay; the delicately embossed vessels of white salt-glaze, fanciful oddities full of precious quaintness; the rarer examples of agate ware, true gems of the potter's art; the picturesque productions of the tortoiseshell species, variegated with the harmonious blending of coloured glazes

incomparably bright and mellow; all these and many other collateral types have an attraction of their own.

This comprehensive collection, exhibited in the ceramic ante-room of the museum, is now fully elucidated by the important catalogue prepared by Mr. R. L. Hobson. The work is classified by sections, in which the clear and accurate description of the specimens is prefaced by a compendious historical notice, and illustrated with excellent reproductions of the typical examples. This most creditable volume will be of immense advantage to the collector. Not that it preaches a new doctrine—there is no need to make converts to the merits of old English pottery—but it summarizes the whole knowledge arrived at on the subject, and it will long remain the text-book of the study of that branch of a truly national ceramic art.

L. S.

Two more volumes have appeared in Messrs. Methuen's Illustrated Pocket Library. One is a pleasant reminiscence of the fifties, a reprint of R. S. Surtees's 'Mr. Sponge's Sporting Tour' with Charles Leech's original illustrations, including thirteen coloured plates. The other is a delightful little edition of 'The Complete Angler,' also plentifully illustrated. They are no less welcome and attractive than the rest of the series to which they belong.

PERIODICALS

Gazette des Beaux-Arts. February 1904. *Le Renouvellement de l'Art par les Mystères. By Émile Mâle.*—An interesting and suggestive study pointing out the effect on the artist's way of conceiving the scenes of Christian mythology due to the mystery plays; further, that these were derived from the 'gospel according to S. Bonaventura,' and that this writer shifted the centre of gravity of the New Testament story and gave to the relation of Mother and Son the prominent place that it has in later mediaeval art. *Quelques Bois Sculptés de l'École Tourangelle. By Paul Vitry.*—By an extraordinary series of fortunate discoveries the author has been able to identify two lost wooden sculptures representing the Virgin and St. John in a Calvary which belonged to a church in Touraine. He quite rightly regards them as of capital importance, and points out that they have certain peculiar qualities both of feeling and design by which the school of Touraine in the fifteenth century may be distinguished. They are certainly worthy of the fellow citizens and contemporaries of Fouquet. *Le Palais Farnese. By André Chaumeix.—A propos* of the intended purchase of this palace by the French Government, the author takes the occasion to recapitulate the history of the palace and its internal decorations. *Deux Mannequins en bois du XVI^e Siècle. By Emile Michel.*—Two admirably made artist's mannekins—one in the collection of the count of Valencia, the other in the Berlin museum—are brought together; they are companion figures, man and woman, and the old tradition on the figure in Spain that it is by Albert Dürer is to some extent borne out by both. That they are German and show his influence is all that the author advances. *Girolamo della Robbia. 3rd Article. By Maude Cruttwell.*—Miss Cruttwell, searching for works in Italy which might be attributed to the author of the striking monument of Catherine de Medicis discussed in a previous article, has hit upon the frieze of the Hospital of the Ceppo at Pistoja, and indeed it is difficult to resist the conclusion that the finest parts of this frieze indicate the presence of an original talent distinct from that of Giovanni, to whom it has hitherto been ascribed, and who undoubtedly received the commission. *Deux 'vies' d'Évêques de la Cathédrale de Rouen. 2nd Article. By Louise Pillion.*—The present article is devoted to the life of St. Ouen as given in a series of reliefs on the porch of Rouen Cathedral. The meaning of the obscure and hitherto unknown scenes of the life is here unravelled.

L'Arte. November-December 1903.—*Quadri Italiani della Collezione Leuchtenberg. By A. Néonstroieff.*—In the May and June numbers of the Burlington were published three pictures from this collection. In this article other Italian works are discussed and reproduced. The most interesting is the Portrait of a Man attributed variously to Masaccio, Botticelli, and Filippino Lippi. The author adheres to the last name. The picture bears a striking likeness to the Portrait of a Man with a Viol in the Dublin gallery, there attributed to Raffaellino del Garbo. We are not sure that either of them belongs to the Florentine school, and would suggest for both, as Mr. Berenson has for the Dublin portrait, a Ferrarese origin. Then follow a splendid signed portrait by Bronzino, a number of small pieces by Garofalo, two rather poor Morettos, a fine portrait by Romanino, a very beautiful Francia, a St. Catherine by Lotto signed 1522, a Palma Vecchio, an unusually good Bordone with a vivacity of movement which recalls his masterpiece in the Tadini gallery at Lovere, and a small Giovanni da Udine. The reproduction of all these scarcely accessible works, though none of them are of the highest merit, is a great advantage to lovers of Italian art. *La Rocca Paolina di Perugia. By Bacile di Castiglione.*—An account of the great fortress at Perugia on which the Sangallos, Aristotile and the younger Antonio, worked. It was ruthlessly destroyed by the people of Perugia in 1860.—*Miscellanea.* A once-celebrated and long-lost picture of the Sciarra Colonna gallery, the Herodiad of Bernardino Licinio, has been discovered by

Signor Modigliani in the collection of Baron Lazzaroni at Paris, and is here reproduced, together with the later replica of the same subject in the Leuchtenberg collection. Some remarkable paintings from Ottana in Sardinia are figured. They date from about 1340, and are the work of a Pisan artist of some power, who betrays in the main Sienese influences. The Sipriot gift to the Brera, which we discussed in our last number, is the subject of a notice; as is also a remarkable tabernacle triptych by Butinone (reproduced), recently acquired by the museum of the Castle at Milan. Some Renaissance furniture is described by Antonio Muñoz.

Rassegna d'Arte. February 1904.—*Di alcuni Monumenti d'Arte nell' Umbria, etc. By O. Scalvanti.*—An account of recent restorations of buildings, pictures, etc., in Umbria and the Marches. The illustrations of some of these, notably of the new papal altar for the Duomo of Ascoli-Piceno, make us less anxious than the author that the Government should increase their subvention for such purposes. *Signor Cesari* expounds the history of the great campanile and church of S. Mercuriale in Forli. *Pasio Gaggini alla Certosa di Pavia. By Luca Beltrami.*—An attempt to isolate Gaggini's share in the sculpture of the façade by comparison with the sculptor's known work at Seville, and a much-needed corrective to the exaggerated praise given to Gaggini's work by Magenta and others. *Don Guido Cagnola* describes (with photo) an admirable picture of St. Laurence by Vecchietta, recently acquired by the gallery at Siena.

Architectural Review, February 1904.—The *Architectural Review* is to be congratulated on its new and extended format. The price has been raised to one shilling, it has a new title-page of sober design, and an increased number of reproductions. The articles this month are excellent. Mr. Reginald Blomfield writes an account at once scholarly and interesting of Philibert de l'Orme and discusses his work at Anet. He does not perhaps indicate fully his importance as the upholder of French as against Italian craftsmen. In this context Miss Cruttwell's researches with regard to Girolamo della Robbia and the Château de Madrid are important. A greater space than hitherto, is devoted to current architecture, which as usual is chosen with a view to setting a high standard of excellence. We cannot help noticing with especial approval Mr. Cox's design for the Public Library at Kingston-on-Thames. Mr. Loftie gives a fully illustrated account of the architecture of Stamford. Mr. Prior and Mr. Gardner continue their researches into English Mediaeval Figure Sculpture. The present article deals with some of the finest masterpieces which remain to us, the figures in the Westminster Chapter House, and the superb figures of the Synagogue and the Church on the south porch of Lincoln, in which the authors rightly recognize "an impression of power unique among the fragments of mediaeval sculpture which have come down to us." Mr. Garstin Harvey describes and figures—the reproductions are hardly successful—some fourteenth-century frescoes recently discovered at Clermont-Ferrand.

FOREIGN CORRESPONDENCE

NOTES FROM PARIS[1]

The Exhibitions

The exhibitions are coming on. The air is full of gossip about them, and we shall soon be actually seeing them. One of the most interesting of all will be the Exhibition of Etchings, which is to be international, retrospective, and contemporary. It is an admirable idea. The result will be no hybrid, wavering, mutilated, and, above all, sterile exhibition, like the Exhibition of Ivories at the Galliera Museum last year. The subject in this case is an excellent and a special one, for etching is one of the best processes of engraving, and never fails to allow an artist to develop his originality, his personality, and his characteristics; and the syndicate of the artistic press has drawn up a general scheme which deserves all praise. The exhibition will be held in the Petit Palais. Messieurs Henry Marcel (director of Fine Arts), Albert Besnard, Bracquemond, Rodin and Waltner are the honorary presidents, and the committee includes the names of MM. Henri Bouchot (Keeper of Prints in the National Library), Beurdeley, G. Jeanniot, Roger Marx, etc. The retrospective portion will be in the competent and energetic hands of M. Yvanhoé Rambosson. The exhibition will open on April 5. All communications may now be addressed to M. Gustave Soulier, 24, Rue Saint-Augustin, Paris. May the fullest success reward the zeal of the organizers, to whom the lovers of etching will be indebted both for a delicate pleasure and a valuable lesson.

April is also fixed for the opening of the exhibition of Jean-Baptiste and Eugène Isabey and of Auguste Raffet in the conservatories of the Cours-

[1] Translated by Harold Child.

la-Reine. Raffet's art is profoundly human; it 'takes hold of' one, and Miss Kingsley happily says of him that 'the variety of subject and of style is extraordinary.' The committee for the centenary of Isabey and Raffet is making a pressing appeal to the fortunate owners of works by these two great artists. For information, apply to the Secretariat-General of the Isabey Monument, 14, rue Ernest-Renan, Paris.

There are to be exhibitions of modern artists also, at the Cercle Volney and the Union Artistique, the indispensable (?) prelude to the great annual salons. The former will include contributions—the usual things, which we can count on with perfect confidence, and so entirely without enthusiasm—from F. Humbert, Cormon, Flameng, Henner, Bouguereau, Carolus Duran, Tattegrain, C. Ferrier, and so on; and the latter from C. Ferrier, Carolus Duran, Cormon, F. Humbert, and so on. We salute them all with remorseful respect. We shall meet them all again at the salons—and any number of others with them. Fortunately we shall also meet the powerful charm and the constantly progressive art of M. Hugues de Beaumont.

There were also small 'one-man' exhibitions of G. de Champeaux, Marcel Moisand, Henri Duhem, Valtat and Wilder, and Louis Legrand. The last has been particularly interesting.

The Museums

The first act of the new Director of Fine Arts, M. Henry Marcel, has been to bring new blood into the staff of the national museums. M. Kaempfen has retired, and has been succeeded by an eminent man with a European reputation, M. Homolle, member of the Institute and director of the French school in Athens. M. Homolle is at once a scholar, in the most ideal sense of the word, and an active administrator, who knows how to take all responsibility upon himself, and consequently how to take the initiative. The ability with which M. Homolle has directed the excavations at Delphi during the past few years has won the admiration of the artistic and archaeological world. His fertile rule has resulted in the discovery of masterpieces of ancient art. The Louvre is fortunate in obtaining so well qualified and so decisive a head. The Burlington Magazine cannot but commend the happy choice made by M. Marcel, the eminent titular director of the national museums, and congratulate M. Homolle and the great 'home' of art in France—the Louvre.

Against these felicitations we have to set a matter for regret. The incident we refer to might have had grave consequences. While Rubens' large picture, The Kermesse, was being taken down for the purpose of a photographic reproduction, an accident occurred, and the picture was damaged in several places. The injuries have been very successfully repaired, but the event none the less gives cause for anxiety about the future. It must be remembered in this connexion that there is a 'photographic question' at the Louvre. The directors, as we know, have a contract with a firm of photographers, the terms of which give power to take down the pictures, in order to put them in the best light for the purposes of photography. The Louvre always gives permission to anyone to take photographs of pictures *in situ*, but it is clear that the contract referred to is an absolute monopoly, the consequences of which may easily be seen. Objections and protests have poured in from the public and from photographers; and since the contract will expire before long, it is more than probable that it will not be renewed.

During the past month the Louvre has received several important gifts. The chief is the bequest of the Princess Mathilde, recently deceased, which consists of a Portrait of a Woman by Reynolds, a Portrait of a Man by Danloux, a very fine Head of a Man attributed to Velasquez, a Portrait of the Artist by Roslin, a Portrait of Prince Jerome by Flandrin, a Portrait of the Prince Imperial by Jules Lefebvre, a Portrait of Giraud by Baudry, C. Boulanger's picture of the Interior of the Pompeian House built by Normand, a pastel by Doucet of the Princess Mathilde, and an enamel of Baron Larrey by Claudius Popelin.

M. Doistau has presented the Department of *Objets d'art* with sixteen very interesting articles; two ivory crosses of twelfth-century Spanish work, a sixteenth-century Persian carpet, and thirteen pieces of fifteenth and sixteenth century locksmiths' work, including a key with the emblem of Charles IX.

Madame Lasseux's bequest to the Carnavalet Museum consists of works by Boilly, including a sketch of the artist's family, some drawings, and a small painting of Children and a Dog Playing; a group in biscuit of Louis XVI, the Queen, the Dauphin, and Mme. de Lamballe; a water-colour by Bellanger, and some faience of the period of the Revolution. We may also mention the acquisition of two portraits of Henri Monnier, drawings by Gavarni and Gérôme.

To the Museum of Decorative Arts, Princess Mathilde left a lace rochet, the Cross of the Legion of Honour belonging to Cardinal Fesch, and water-colours by Claudius Popelin, etc.

The Palace of Fine Arts of the city of Paris has been presented with four of Isabey's finest works.

Round the Artistic Societies

The Academy of Inscriptions has been presented by M. Berger with a photograph of a very curious bas-relief discovered in Tripoli, representing three nymphs going one behind the other and holding the skirts of each other's robes. The monument has already been first published, with the col-

laboration of M. Perdrizet, in the report of the English school in Athens for 1896. M. Berger, in the name of M. Gauckler, the director of the antiquities of Tunis, has made a communication on a terra-cotta stele discovered at Carthage. The scheme is three unequal monoliths standing on an altar and accompanied by divine symbols. They are surrounded by decoration in the Egyptian style, and there is a short Phoenician inscription at the base.

The National Society of Antiquities of France has received from M. le baron de Baye a reproduction of a number of silver articles discovered in western Georgia, among them a plate, on the middle of which is a horse turning his head towards a pillar. M. Marquet de Vasselot contributes a communication on two ivory crosses presented to the Louvre by M. Doistau; M. Leprieur has presented two wooden statuettes, a Virgin and Child, which he proves to be of Brussels origin, and a St. Etienne of French origin which he believes to date from the latter part of the fifteenth century.

G. de R.

P.S.—I must add a note on an interesting publication issued by the Maison d'Editions d'Art, *La Pologne Contemporaine*, by Eugène Pelletan, under the editorship of M. Antoine Potocki. The first three instalments have appeared already. The work is not meant for dilletanti; it aims at being documentary. Its chief artistic interest lies in the illustrations which are all reproductions of pictures, drawings, sculptures, etc., selected from the works of Polish artists—Matejko, Gierymski, Chelmonski, Podkorvinski, and others.

NOTES FROM BELGIUM[1]

The royal museums of the Cinquantenaire have recently acquired a shrine made by Brother Hugo of Oignies. Taken in conjunction with the reliquary cross already in the museum, it shows the practice of a special art by the famous jeweller of the school of the Meuse. His career began at the end of the twelfth century under the influence of the Romanesque period, and he introduced an art of great purity of style and deserving of close attention. The shrine was purchased some months ago from the chapter of the church of St. Nicholas at Nivelles, where it had long lain unnoticed, until an excursion of the gild of St. Luke brought it to light. It was exhibited at Bruges in the exhibition of early Flemish artists in 1902.

The shrine is 0·22 metres (about $8\frac{7}{8}$ inches) in diameter. The body of it is of oak covered with plates of stamped, engraved, and gilded copper, ornamented with filigree work and gems. In shape it is a quatrefoil with semi-circular lobes, and has a detachable rectangular plate surrounded by a sort of quatrefoil with pointed lobes. The front is ornamented with cabochons of rock crystal in silver settings, or of dark red, opaque blue, grey or green glass, which sometimes consists of fragments of antique millefiori. The whole is surrounded by foliage in filigree. There is a cavity in the middle which used to contain the relic, now missing, of St. Mary of Oignies. The four sides of the central plate bear the inscription: 'Hic . Est . Junctura . Beate . Marie . De . Oignies.'

The back of the shrine is made of a quatrefoil cut out of a single plate, the lobes connected by slightly curvilinear corners. It is engraved with a figure of Christ in the attitude of the Majestas Domini, seen full face, with a cruciform nimbus about his head, sitting on a bench, which is ornamented with small arched windows, of which only three are visible. His left hand holds a book, and his right is lowered in the act of giving the benediction, while his feet rest on the terrestrial globe. The drawing of the figure is broad and severe, and its dignity and gravity are really admirable. The costume is antique and broken into numerous folds, the play of which reveals the carriage of the body in a grand style. Here we see the reflection of the broad folds and the finest figures of Byzantine art. The background is worked with foliage that shows the adaptation to decorative art of the tree of life, which passed from its Persian origin into the decorative motifs of Byzantium and thence into Romanesque and Gothic art.

There are two old glass vases in the section of Belgo-Roman antiquities in this museum to which I have given some personal study. Their value and character are particularly interesting, and make them, in a way, unique. The first is violet-coloured and shaped in imitation of a bunch of grapes. The tone is very even and very beautiful. The handles are attached and soldered, and the texture of the glass is very regular. The vase was blown in a mould of excellent design, for the lines are marked and very clear, and not soft and blurred as they are in other well-known pieces of the kind. From the point of view both of technique and of art it is extremely beautiful.

It was discovered in a handsome tomb of the first half of the second century A.D., and is of oriental origin, attributable to Alexandrian glass-blowers. The conditions under which it was discovered enable us to determine its symbolic meaning. Inside it were several flakes of some blackish-brown substance, which was proved by chemical analysis to be dried blood. It is impossible to avoid connecting the contents of the vase with its shape. We know, in fact, that in the subtle metaphysics which invaded the ancient Greek myths at the period of decadence, the bunch of grapes, which was sacred to Bacchus, became the symbol of regeneration. Crushed in the wine-press, it died in the form of fruit, to be born again as a fertile force in wine, which was likened to the liquid of life, and consequently to blood. These symbols, which were

[1] Translated by Harold Child.

common in the Alexandrine epoch, took their origin from the hellenization of the east which accompanied the decay of the Roman empire. And so the tomb of this man of rank, who died in the north of Gaul, contained evidence of an oriental industry associated with an oriental myth. Placed in the tomb, this glass vase in the shape of a bunch of grapes expressed the renewal of life, and had a reference to philosophic beliefs which had come from the Greek orient to penetrate the Roman world. This fact might furnish an indication of its origin, since Alexandria, where these symbols were highly in favour, was also famous in the ancient world for its glass.

The other piece is a very fine oinochoe of white glass, very evenly and purely blown. It is ornamented with blue, pearl-white, and gold fillets and palm-leaves in relief. It was discovered in a Belgo-Roman tomb of the reign of Antoninus Pius, or the beginning of Marcus Aurelius, and may be said to be unique.

The vase was blown by what is known as the cylindrical process; this is evident from the parallel direction of the bubbles. The glass fillets attached to it form designs of foliage which show an extremely choice feeling for decoration. The central part is composed of white enamel, and blue enamel fillets run zigzag across the vase and round the top of the neck. The handle is separately made and soldered on to the reliefs. The vase is signed on the bottom with a round spiral mark, with radiating lines imitating a figure of the sun. This is essentially an oriental mark.

The importance of this vase will be better realized when it is remembered that it was all worked hot, and that consequently the maker had to pick up a fillet of glass or enamel and lay it in position immediately, giving it its characteristic design. Mistakes or changes of mind were out of the question in dealing with a surface at once solid and white-hot. The least hesitation would have resulted in the loss of the vase.

Pieces of old glass decorated in this way are rare. The process of their manufacture was that in use for the *diatreta*, reticulated vases, of which the Strasburg cup, destroyed in the bombardment of 1870, was an excellent example. The process involved a superior effort of technique, and vessels so treated may be considered as masterpieces of the craft.

My last duty is to announce the forthcoming exhibition of the Libre Esthétique, which will sum up the efforts accomplished by the painters who under the name of impressionists or neo-impressionists have given art a new direction. A single room will contain a retrospective, methodical, and complete series of characteristic works, lent mainly by private collectors. The public will be able to follow, step by step, the evolution of modern painting in France from Édouard Manet and Claude Monet to the men who are advancing at the present day along the path they opened up. The exhibition will be held in the museum at Brussels during the month of March. It will prove a valuable document for the history of art, and will accomplish, for the first time, something that has been attempted more than once, but never yet with sufficient completeness. R. Petrucci.

DISCOVERY OF THE MISSING LEAVES OF THE BEACONSFIELD BLAKES

In the February number of The Burlington Gazette, allusion was made to the sale in Chancery Lane of a number of books whose pages were designed, coloured, and printed by William Blake. By a singular piece of good fortune two of the fragmentary 'lots' have gone to complete the identical copies of the works from which they have been missing, apparently since 1856. Isaac Disraeli appears to have been an admirer of Blake. In any case, he bequeathed to Lord Beaconsfield fine coloured copies of 'The Book of Thel,' 'Songs of Innocence,' 'The Marriage of Heaven and Hell,' 'Visions of the Daughters of Albion,' 'Europe,' 'The First Book of Urizen,' and 'Songs of Experience.' These occurred for sale at the dispersal of the Beaconsfield library on March 20, 1882, and were acquired by a well-known collector. 'Europe,' which sold for £8 5s., lacked frontispiece, the title-page, and three plates; the 'Visions,' which fetched £34, wanted the last plate, 'Bromion and Oothoon in the Cave,' which was added later, however, from a much less good copy. The missing leaves found their way, apparently, into the collection of Blake plates bound up irregularly in a cloth case, but separated for purposes of sale by Messrs. Hodgson. We have been unable to learn anything of their history in the interval save that some ruthless binder cut them down from 15 by 11 in., the satisfactory measurements of the Beaconsfield 'Europe,' to 12⅞ by 9½ inches. The five 'Europe' plates and the one belonging to the 'Visions,' which brought £80 and £29 respectively—the increase in money-worth of the Blake pieces since 1882 should be noted—have been acquired by the collector to complete the Beaconsfield books, which are among the finest copies known.

THE BURLINGTON GAZETTE

BEING THE SUPPLEMENT TO
THE BURLINGTON MAGAZINE FOR CONNOISSEURS
FOR MARCH 1904

PICTURE SALES

THE sale-rooms still continue to show a total absence of pictures of a high order, and those who frequent Christie's on a Saturday afternoon in the hope of witnessing an exciting struggle for the possession of a masterpiece have so far been singularly disappointed. Almost as unfruitful have the sale-rooms been for those lovers of art who would enhance their knowledge by the study of the pictures exposed from week to week.

And yet to a clear-sighted student there is always something to be learnt in the auction-room, however poor may be the array of pictures upon the walls. Often a forgery or a mis-attributed canvas is more instructive than a genuine work; the distinctive touch of a master becomes more evident, more firmly fixed in the mind's eye by comparison with the more or less close imitation of a pupil or the deliberate copying of a forger.

Thus on February 6, among the pictures collected by the late Lieut.-Colonel T. Birchall, were three attributed to Phillips Wouwerman. The largest represented a fair in a Dutch village, with numerous horsemen and figures, and in the corner appeared the initials P. W. A close examination of the picture, whose subject and composition, including the usual white horse, would at first sight allow it to pass as a genuine work by this artist, showed that although it was undoubtedly a picture of the period, it was not marked by that careful yet harmonious detail characteristic of Phillips Wouwerman. The horses in particular are loosely drawn, and lack that inimitable expression of life and spirit which has never been surpassed; the colouring is flat and undistinguished, and it is evident that this is not a work by Phillips Wouwerman, but by his younger brother and pupil, Peter, of whom it is a good example, and it was not too dear at 170 gns.

The other two pictures are by the more famous brother, and though they differ greatly in quality, they possess one peculiar feature in common—neither contains a white horse. The smaller and by far the finer of the two, which was sold for 480 gns., is a landscape with a sportsman and a dog by a sandy bank. It is an extremely pleasing work, very warm and rich in tone; in some respects closely akin to the manner of Wynants, but the atmosphere is more vaporous and the touch firmer. The third is probably an early work, showing a landscape with cottages, bridge, sportsman, and other figures, and it fetched 180 gns.

In the same collection a small bird's-eye view over a flat Dutch landscape with churches and a windmill, by Jacob Ruysdael, fetched 400 gns. This seems a good price, as the somewhat dry atmosphere and hard definition of the different planes in the perspective mark the picture as a work of a fairly early period in the master's career. Cornelius Dusart, one of the best pupils of Adr. Van Ostade, was represented by a very attractive work in the manner of his master, A Party of Boors, regaling outside a tavern, bright in colouring and witty in expression (95 gns.); and there was also an excellent example of that talented follower of Gerard Dow, Dominic Van Tol. Though his colour is colder and his technique more laboured, his pictures are often attributed to his master, from whose work it is not always easy to distinguish them. In common with many other artists of his time, Van Tol often treated subjects whose vulgar coarseness makes many collectors loth to admit them into their homes; the example offered at Christie's on February 6 was of this unpleasant nature, showing an old woman intently searching the curly hair of a little boy seated on the ground in front of her; the very fine quality of this work barely compensates the offensiveness of the theme, so that it only fetched 54 gns. A *grisaille* representing the Virgin and three Cherubs and sold for 42 gns. was ascribed to Van Dyck, an attribution which it is impossible to accept, although this is probably a contemporary study of the Rubens school; nor can one recognize Watteau as the author of a small panel, The Music Lesson, painted no doubt under his influence, and sold for 270 gns.

The pictures described above were all included in the last twenty lots of the day's sale, which otherwise contained nothing of interest, save a small study of an oriental smoker by R. P. Bonington, which fetched 65 gns. Several water-colours by Birket Foster, mere vignettes, reached about £50 apiece.

The vogue of this artist at the present time is difficult to justify; his water-colours undoubtedly possess certain qualities of drawing; they show real technical skill in the execution of detail; the foliage and tiny figures are rendered with the

minute care of a miniaturist; but the general effect is monotonous, dry and prosaic in the extreme. In another sale, that of January 30, it was possible to compare Birket Foster's water-colours with one of a true master in the handling of this medium, namely, Turner. The shortcomings of the former were here at once evident; the Turner (sold for 135 gns.) is a very small view of Edinburgh, only 4 in. by 6 in.; but in this little space the touch of the great artist is unmistakable; the delicate harmony of the colour-scheme, the depth and breathable quality of the atmosphere, the general power and breadth of the execution seem to widen the narrow limits of the frame; the vastness, the poetry of nature, are expressed with a total absence of strain, in contrast with which the patent effort of Birket Foster is as wearisome as it is ineffective. In a word, the one is a work of art, the others the productions of a skilful and highly-trained artisan.

Effort too visible, and for that reason displeasing, is also the principal fault of the little picture by Alma Tadema, for which 620 gns. were paid on the same day—January 30. 'Who is it?' is the title of this composition, which shows three women in classical costume in a marble hall. The ceiling is supported by columns and the walls between them are open at the top, so that one of the girls, by standing upon a cushioned form, can peep over to catch a glimpse of a person who has evidently entered the courtyard. The other two, seated on either side, await her report. The polished surface of the marble is rendered with the consummate skill for which Tadema has become famous, but the excessive care which the artist has bestowed upon the women's draperies produces an effect of laboured heaviness quite incompatible with the flimsiness of their tissue.

In the sale of February 13, a three-quarter length portrait of Mrs. Wilson in green dress with lace fichu and sleeves, in a landscape, was ascribed to Romney, and reached 210 gns. If this be really the work of Romney, its date must be a very early one in the artist's life; it contains certain technical peculiarities which lend plausibility to the attribution: for instance, the reddish shadows of the face, and especially of the hands, as well as the broad treatment of the foliage background. The features, however, no less than the dress, are hard, and the outlines more clearly defined than was Romney's custom, and it seems more probable that some other contemporary painter was the author of the portrait. Undoubtedly by Romney is the sketch from the nude of a girl's head and bust, with her right arm raised, shading the face; the features are those of Lady Hamilton, and this is one of the countless studies which Romney made from his beautiful model; the drawing and modelling of the bust are bad, a fact which is not out of keeping with Romney's frequent habit of lavishing little pains on anything but the head. This sketch was sold for 260 gns.

Another sketchy head of a lady, in white dress with dark cap and cloak, was attributed to Hoppner, and, though not so characteristic as the Romney, was very plausibly genuine; it fetched 105 gns. Sir William Beechey was represented by a picture of the Infant Bacchus in the manner of Sir Joshua Reynolds, which realized 115 gns. The same price was paid for a charming pair of *genre* pictures by Morland's friend, Julius Cæsar Ibbetson, a painter who is not now sufficiently appreciated. His subjects are often similar to those of Morland, but their treatment is very personal, and Ibbetson's sober colouring frequently lends to his works a sense of refinement not always to be found in those of his better-known contemporary.

The Monday sales at Christie's seldom contain anything of importance, but there was an interesting item on January 25. This was a sketch-book containing pencil drawings of landscapes and buildings by Turner, with an autograph letter from John Ruskin testifying to their authenticity. These drawings are only very slight studies, but no stroke from the pencil of Turner can be without artistic interest, and the sketch-book fetched £6 10s. M. R.

BOOK SALES

VALUABLE private libraries or important collections of books from various sources seldom come under the hammer in Wellington Street during January and February. With the depression in America, and business bibliographical the reverse of active in this country, it was not to be expected that the year 1904 would be any exception. Some interesting lots, however, occurred in a selected portion from the library of the late Mr. Henry Chandos Pole Gell, of Hopton Hall, Derbyshire. In addition to those tabulated, one may name the Statutes, 'Anno I–XII Henrici Sexti,' Pynson, 1510; 'Anno XIV Henrici Sexti,' by Middleton; and 'Anno XVIII Henrici VI,' by R. Redman, in contemporary English binding, oaken boards, stamped leather, with the clasps, £46; another volume of Statutes, from the presses of Pynson, Redman, and Middleton, again in old binding, £35 10s.; the first edition of Holinshed's 'Chronicles of England,' 1577, 'Dr. Thomas Herbert's Booke,' £30—a good example from the library of Mr. Yates Thompson fetched £50 last year; 'Don Quixote,' 1620, the first English translation of the second part, £27 5s.; the 'Mercurius Publicus,' 1660–3, 138 numbers of this old newspaper, some damaged, £20 10s.; some 98 numbers of other newspapers, 1631–49, £28 10s.; and the first complete edition of Bacon's 'Essayes,' 1625, £16 5s. In 1902 a thick 12mo., containing the 1598 edition of the Bacon 'Essayes,' the first in which the Meditations appeared in English, with, added, the Essays of Cornwallis and Robert Johnson as they initially appeared, made £96.

The sale in Wellington Street on February 2–3

included Fénélon's 'Les Aventures de Télémaque,' Amsterdam, 1734, one of 150 copies in folio size, bound in blue morocco by Bradel, £38—this was the example which fetched 506 fr. at the Caillard sale, £58 10s. at the Beckford in 1882, the Comte de la Beraudière's fine copy, in green morocco, with arms of Bernard de Rieux, having made 1,000 fr. in 1885; Goldsmith's 'Retaliation,' first edition, 1774, with some other pieces bound up in the 4to, £26 10s.; Bishop Thirlby's copy of a Primer printed by Grafton in 1545, unfortunately defective, £38; and a proof set of Blake's 'Illustrations to the Book of Job,' 1826, with the signature of John Linnell and, it is particularly interesting to note, as suggesting that the work of his contemporary was not unknown to him, the mark of Sir Thomas Lawrence, £12 17s. 6d. Sumptuous art books formed a feature of the sale on January 27. Mrs. Frankau's 'John Raphael Smith,' 1902, realized £17 10s.; Burne-Jones's 'Works,' 91 photogravures on India paper, published by the Berlin Photographic Society, £25; Lord R. S. Gower's 'Lawrence,' 1900, large paper, £10 5s.; Sir Walter Armstrong's 'Raeburn,' 1901, £6; Burton's 'Thousand Nights and a Night,' 16 vols., 1885–8, brought £28 10s.; Ackermann's 'Microcosm of London,' 3 vols., 1808, and 'Winchester, Eton, and Westminster,' 1816, £16 and £15 5s. On February 6 Verard's 'Gyron le Courtoys,' c. 1501, somewhat defective and sold with all faults, made £18 10s., against £33 10s. for Prince d'Essling's copy in 1902; the Dispatch Box of Robert Southey, containing in manuscript the Journal of his journey through France, Switzerland, and Italy in 1817, £5; and a poor example of the second folio edition of Shakespeare, £40.

Books printed in limited numbers by the Kelmscott, the Vale, the Doves, and other presses have relapsed in market-value with alarming rapidity during the past twelve months. Evidence of this was forthcoming at Messrs. Hodgson's on January 26. Vale Press books included the 'Shakespeare,' 1900–3, 39 vols., which brought but £11—the issue price was 16s. a volume, equal to £31 4s., and in 1901 17s. a volume was realized; Arnold's 'Empedocles on Etna,' 1896, 6s. 6d., against £2 in 1901; Blake's 'Book of Thel,' 'Songs of Innocence' and 'Songs of Experience,' 1897, 11s., against £2 in 1900. For the first time there occurred at auction the beautifully-printed Bible of the Doves Press. It brought the issue price, 3 gns. a volume. The Doves Press 'Agricola,' published at 25s. in 1900, made £6, against £8 12s. last year; 'The Ideal Book,' issued at 12s. 6d., £2 12s., against £4 16s.; 'William Morris,' published at 15s. in 1901, £2 4s., against 5 gns.; the Tennyson 'Poems,' published at 25s. in 1902, £1 14s., against £2 3s.; the fine 'Paradise Lost,' published at 3 gns. in 1902, £5, against a record of £9 5s. Oscar Wilde's 'Salome,' first edition, in cloth, uncut, fetched £3 5s.; the Clarendon Press facsimile of the 1623 folio Shakespeare, in calf, £7 5s.

SOME NOTEWORTHY PRINTED BOOKS

	Author or Translator, Title, Description.	Printer, Publisher, or Place.	Date.	Library, Date of Sale.	Price.	Notes.
1.	Nova Statuta, Anno Primo Edw. III–Anno XXII Edw. IV. Folio, 11⅛ by 8½ in. Contemp. oaken boards, leather, stamped in four panels. (192)	(W. Machlinia)	(1482?)	Gell, Feb. 1	£ 223	Fine copy, with the blank leaves, of first printed collection of English Statutes. Old MS. notes in margin, 'Nova Statuta' written on fore-edge. 8 ll. of the Statute of the first of Richard III, which formed the fly-leaves, sold separately for £4, but since replaced 1813, Willett, £7. 1893, Bateman, mor. by Bedford, sold with all faults, £85 1896, mor. tooled to an old pattern, £275, R.I.
2.	Pamphlets. Long Parliament, Rebellion, Civil War, etc. 40 vols 4to. Old rough calf. (115)	Various	1640–60	Gell, Feb. 1	135	A large and interesting collection of pamphlets relating to a period which from a bibliographical standpoint presents exceptional difficulties. The B.M., the Rylands Library, and other Catalogues of early English books go down to 1640 only.
3.	Smith, Captain John. Description of New England Harcourt, R. Voyage to Guiana	E.P. 4to. Old calf. (127) (2)	H. Lownes for R. Clerke, 1616 J. Beale for W. Welby, 1613	Gell, Feb. 1	10.1	The volume contains ten other pieces of Americana, etc. In 1900 the Ashburton copy of Smith's 'Advertisements for the Unexperienced Planters of New England, 1631, with the map by Passe, made £160.
4.	(Scott, Sir W.) Tales of My Landlord. First Series. E.P. 4 vols 12mo., 7⅞ by 4¾in., uncut. Orig. grey boards (417)	J. Ballantyne & Co., for W. Blackwood & J. Murray	1816	Jan. 6 (H.)	101	'Miss Edmondstones' on t.p.'s of Vols. III & IV, 'No. 23, George Street,' elsewhere. Labels almost intact, but backs sewed. Pencil mark, '25s.' R.P. Publd 28s. 1899, fine orig. state, £28 10s. 1901, lacking leaf in 4th, uncut, £30 10s., 1903, Edinburgh, £30, but taken back on discrepancies being discovered. Orig. MSS. of contents. 'Old Mortality,' 1911, Constable, £43. 'Rob Roy,' 1911, Richardson, 1897, £660. 'The Black Dwarf,' Ballantyne, 1848, 27½ guineas, resold Tite, 1874, £38.
5.	Horae Sarum Use. 4to., 8¾ by 6¼in. Brown morocco by Birdsall (408)	Francis Regnault	1535	Feb. 3 ..	60	Contains 10 prel. ll., and Contents, 4 ll., unnumbered; sigs. A 10 ll. and A–X4 in 8's. Title cleaned and slightly repaired, some sigs. slightly cut into. Colophon dated May 25, 1536. Saunders, 11s. 1891 Strong, £86. Copies on vellum in Bodleian and Rylands Libraries. Regnault issued editions also in 1534 and 1537.
6.	(Austen, Jane.) Mansfield Park. E.P. 3 vols., 8vo., 7½ by 4¾in., uncut. Orig. boards (5)	T. Egerton	1814	Gell, Feb. 1	18 10	Circulating library copy, boards written on, backs damaged. R.P. Publd 18s. Remarkable instance of rise in money value of 'classic' novels. Not many years ago the book was sold with others in bundles.

E.P. Editio princeps. Catalogue numbers, after descriptions, within brackets. (H.) Sold by Hodgson, all others by Sotheby. (1) Slightly defective. (2) Defective. (3) Sold with all faults. R.P. Record price.

Book or art auctions consisting of a single lot only could probably be counted on the fingers of one hand. On May 11, 1803, Mr. Christie held one such, when there was sold for £400 'a grand historical picture representing the reception of the hostage sons of Tippoo Saib by the Marquis of Cornwallis,' containing about seventy portraits from life, painted in India by A. W. Devis; at another, arranged more than a century thereafter, on January 25 last, Messrs. Sotheby offered for sale the original manuscript of Book I of 'Paradise Lost,' from which Samuel Simmons set up the first edition of 1667, 'next door to the Golden Lion in Aldersgate Street.' Under the Press Act of May 19, 1662, the functions of the Archbishop of Canterbury included the licensing of all books other than those relating to law, history, politics, and heraldry. The duties were performed by deputy, and the censor to whom the manuscript of 'Paradise Lost' was submitted was the Rev. Thomas Tomkyns, domestic chaplain to Archbishop Gilbert Sheldon, and the author of several royalist and high church publications. According to Toland, the world 'had like to be eternally depriv'd of this treasure by the ignorance or malice of the licenser, who, among other frivolous exceptions, would needs suppress the whole poem for imaginary treason' in lines 594–9. Finally, however, he waived his objections, and on the inside of the first of the eighteen leaves, each about $7\frac{3}{4}$ by 6 inches, is the official licence to print, in the holograph of Tomkyns. It reads:

Imprimatur
Tho. Tomkyns { Rmo in
Christo Patri ac Domino
Dño Gilberto divinâ Providentiâ
Archi-Episcopo Cantuariensi à
Sacris domesticis.
Richard Royston
Int.——
p. Geo: Tokefeilde Cl:

Richard Royston was Warden of the Stationers' Company, George Tokefeilde was the clerk responsible for the entry. For years prior to 1667 Milton had been blind, and the manuscript, with about 25 lines on a full page, is in the handwriting of a scrivener. No other portion of the original manuscript has been traced to a later date than 1731, and the first mention of this portion appears to be in 1749, when Bishop Newton described it as 'copied fair for the press.' It contains, nevertheless, a number of alterations, many of which are undoubtedly due to its having been read, nay, even spelt, over to the blind poet. The manuscript was offered for sale as the property of Mr. Henry Clinton Baker, of Bayfordbury, whose ancestor, Sir William Baker, M.P. for Herts, married Mary Tonson in 1742, his son, William Baker, inheriting the 'Paradise Lost' from Richard Tonson, brother of Jacob Tonson the younger, of the famous publishing firm. The historical, literary and associative interest of the manuscript is, then, great.

Brief allusion only need be made to the dispiriting incident of January 25. Would-be buyers had to bid against a very high reserve, and, in these circumstances, it is not surprising that the 'lot' did not change hands. Dealers are seldom unaware in advance when a reserve is to be operative, and, as almost certainly in the present case, reserves frequently tend to stifle healthy competition. After a facetious opening offer of £50 from Dr. Ginsburg, the manuscript was carried up to £3,000 by Mr. Snowdon on behalf of a client, and from that point onward to £4,750 by Mr. Ellis, of the firm of Ellis and Elvey, again on behalf of a client. But for these bids there was silence in the unusually crowded sale-room, and when Mr. Hodge announced the reserve of £5,000, the general feeling was that the owner had not acted in the wisest way. Had 'Paradise Lost' been in the poet's autograph, there is no telling what it would have fetched.

It is of interest to specify some important 'lots' in the autograph kind which have occurred at auction during the past few years.

SOME IMPORTANT ORIGINAL MSS. FORMERLY SOLD.

	Year	Price.
1. Scott, Sir W. The Lady of the Lake (from Cadell sale, 1867, 264 gns.)	1897	£1,290
2. Keats, J. 29 Autograph Letters	1903	1,070
3. Nelson, Lord. Memoir of his Birth, Life and Services..	1897	1,000
4. Burns, R. Scott's Musical Museum, with auto. notes	1903	610
5. Scott, Sir W. Old Mortality (from Constable sale, 1831, £33)..	1897	600
6. Thackeray, W. M. Miss Perry's Album, with Letters and unpub. Poem	1902	590
7. Scott, Sir W. 83 Letters to Mr. and Mrs. Thos. Scott (from Scott-Huxley sale, £305)	1903	485
8. Tennyson, A. and C. Poems by Two Brothers. Orig. MS., 3 unpub. Poems, etc.	1892	480
9. Garrick, D. 64 Letters	1899	445
10. Dickens, C. The Battle of Life	1899	400
11. Gray, Thos. Ode to Poesy and extra stanza to Elegy (from Geo. Daniel's sale, 1864, £30)	1901	400
12. Burns, R. Poems, Letters, etc., to Mrs. Riddell	1901	400
13. Swift, Dean. 23 Letters, Poems, Essays ..	1902	400
14. Lamb, C. and M. 18 Letters, 1805–31 ..	1902	369
15. Burns, R. Journal, 36 pp. Begun Edinburgh, April 9, 1787. Draft Letter *re* tombstone to R. Fergusson	1897	365
16. Burns, R. 10 Letters to Peter Hill, 1791–6 ..	1902	365
17. Penn, Wm. Will, Letters, Documents, etc...	1901	355
18. Keats, J. Cap and Bells, 1819, lacks $21\frac{1}{2}$ stanzas	1902	345
19. Scott, Sir W. Ivanhoe. Fragment (from Constable sale, 1831, £12)	1901	340
20. Moore, Thos. Lalla Rookh. MS and proof sheets	1901	330
21. Cromwell, Oliver. Orig. correspondence of Major-General Lambert, Colonel Fairfax, Sir T. Fairfax, etc., during Siege of Pontefract, 1648–9. 8 letters of Cromwell, one note in his autograph..	1898	330
22. Dryden, J. 16 long Letters to Mrs. Stuart, Elmes Stewart, and William Walsh, 1698–1700	1898	330
23. Jonson, Ben. Letter of 14 lines	1903	320
24. Milton, J. Genevan Bible with signature 'John Milton, ffeb. 24: 1654' on slip, $3\frac{1}{2}$ by $1\frac{1}{2}$ in., pasted inside cover	1901	225
25. Morris, W. Dream of John Ball. 98 pp. ..	1902	166

	Year.	Price.
26. Shelley, P. B. 11 Letters to Miss Curran, Hogg, Ollier, etc., 1810–20	1902	£161
27. Gladstone, W. E. 23 long Letters to William Farr, 1826–32, from Eton and Oxford ..	1898	131
28. Shakespeare, W. Signature (? authentic) in a 1565 Italian book (bought by Pickering, 1845, 21 guineas)	1898	102

PRINT SALES

THE sales of prints which have been held during the past month have rarely included any examples dating before the eighteenth century. In fact, some of the most interesting have been the productions of modern artists. A very good sale was held on January 20 at Christie's, and attracted much attention. For the important prints fair prices were obtained, but the present depression was responsible for the many cheap lots which were to be secured in the course of the afternoon.

The fine series of remarque proofs after Meissonier constituted one of the features of the sale; all were in capital condition. The largest price was obtained for a beautiful remarque proof on vellum, signed by the painter, of 1807, by J. Jacquet; £105 was paid for it. Next in favour came a remarque proof by the same engraver, of 1814, which sold for £52 10s., and the same figure was realized for a remarque proof on vellum of 1806, also by the same engraver. But not behind these examples in quality were many of the others offered, although lacking in the distinction of being printed on vellum or being signed. Such for example was the finely printed remarque proof of The Stirrup Cup, by J. Jacquet, which for delicacy and evenness would bear comparison with any of its companions. It was cheap at £14 14s. Of the remainder, remarque proofs of Les Renseignements and Le Guide, both by A. Jacquet, sold for £36 15s. and £24 3s. respectively, and Generals in the Snow, by E. Boilvin, brought £31 10s. Two etchings by Meissonier, both signed, were sold for £23 2s. together. These were Signor Annibal and L'homme à l'épée.

Quite of equal importance to the Meissoniers were the series of twenty-five by Whistler. Nearly every phrase of his artistic development was represented, and the examples were all in capital condition. Still, disappointment must be expressed at the small prices realized. We have heard recently so much about the enormous rise in the price of Whistler's etchings, and we know, moreover, from our personal knowledge of many changing hands lately at extravagant figures, that such a record as we have here comes quite as a shock. It serves as another demonstration of the necessity of checking private valuations by those obtained under the hammer. Of the Thames series a trial proof of Rotherhithe brought the largest price, £11 0s. 6d., and £5 15s. each was paid for a first state of Billingsgate and Thames Police, whilst a fair impression of The Lime-Burner realized £8. Very cheap indeed was a first state presentation proof of Millbank, which was knocked down at £3. Better prices were obtained for some of the later examples. A delicately printed impression of the Little Venice sold for £13 13s., the Long Venice £13 2s. 6d., and San Biagio £14 3s. 6d. Some of the Dutch etchings sold cheaply; On the Scheldt, £2 18s., a very good Dordrecht, £3 10s., and Dutch Boats, £5.

A few capital Cousins were included; a first published state of Master Lambton after Sir Thomas Lawrence, which was exhibited at Earl's Court in 1897, fetched the very high price of £102 18s., and a first published state, signed by Cousins, of Lady Peel after Lawrence, was cheaper at £52 10s. It was also exhibited at Earl's Court in 1897.

A folding screen of mahogany, with eighteen proofs, all signed by the engraver and engraved by Cousins whilst apprenticed to S. W. Reynolds, after Sir Joshua Reynolds, sold for £52 10s. This was a high valuation to place upon them, even when the quality of impression is considered, for nearly all had suffered materially from damp.

A very good first published state of Salisbury Cathedral after John Constable, by David Lucas, which had been exhibited at Earl's Court in 1897, was not dear at £65 2s., and the same remark applies to the artist's proof signed by both painter and engraver of Beauty's Bath, after Sir Edwin Landseer by Cousins, which sold for £10 10s. A large number of other engravings after Landseer were offered, and on the whole realized well. An artist's proof of The Monarch of the Glen was knocked down for £42, and an artist's proof of Hunters at Grass, by Lewis, £37 16s.

The modern engravings produced very substantial sums, an artist's proof of Lady Hamilton as Circe, after Romney by Scott-Bridgwater, changed hands at £18 7s. 6d.; and an artist's proof by the same engraver of Mrs. Lee Acton, after Romney, £14 3s. 6d. An artist's proof by J. B. Pratt of Mrs. Gregory, after Raeburn, sold for £12 12s., and a like proof of Countess Gower and Children, after Romney by T. G. Appleton, £11 11s.; and an artist's proof of Marie Louise de Tassio, after Vandyck by Laguillermie, £16 5s. 6d.

Amongst a miscellaneous assemblage of engravings offered by Sotheby's on January 23, was a small collection of unframed engravings after Sir Joshua Reynolds. Lady C. Manners, by T. Gaugain, was not a good impression, and sold for £5 5s.; Master Herbert as Bacchus, by J. R. Smith, £3 3s.; and by no means a good impression of The Snake in the Grass, by W. Nutter, from which, moreover, the margin had been cut, £14 10s.; and an example in brown of Mr. Philip Yorke, by Bartolozzi, £5.

These were followed by a moderate impression in black of What You Will, by and after J. R. Smith, which was not cheap at £10 10s. The

same remark also applies to the £15 5s. paid for The Seamstress, by T. Cheesman after Romney, in brown.

The sale at Christie's on January 27 was exclusively devoted to old sporting prints, and as the all-round quality of the specimens was high, a goodly company was attracted, and competition for the choicer and rare lots was keen. Hyde Park sold for £22 1s.; The Elephant and Castle on the Brighton Road, £31 10s.; and The North-east View of the New General Post Office, £17 6s. 6d. A very good lot was the set of four—The Grand Stands at Epsom, Ascot, Goodwood, and Doncaster—£19 19s.; and the ten portraits published by Fuller after J. F. Herring, including Chorister, Tarrare, Mango, Rockingham, and The Colonel, produced £19 8s. 6d. Another very interesting reminiscence of Old London was to be found in The West Country Mails at the Gloucester Coffee-House, Piccadilly, which was knocked down for £16 5s. 6d.

The chief interest of the month, however, was centred in the sale of early English engravings, mostly in colour, at Christie's on February 9. They were the property of Mr. J. G. Bulteel. A few years ago this collection would not have excited much attention, for although many of the examples were undoubtedly of good quality, many had been cleaned and over-cleaned, touched up, or had lost a good deal of their margin. Still, after the poor specimens which have constituted the bulk of recent sales, a good impression even in undesirable condition affords relief.

The chief item was a complete set of The Cries of London after Wheatley, all printed in colours. These had been collected with judgement, but in these days of keen competition for coloured prints it is not possible even for the wealthiest collector to have too fastidious a taste. Here was an instance of it. Examined individually each plate seemed a very fair impression. Together they lacked unity and balance, and the consequent effect was disturbing. Again, many of the prints had been bathed, and had not been improved by the process. The margins were ghastly white, and the contrast accentuated the crudity and aggressiveness of the colour. For these reasons they were not a collector's set, and anyone who could afford to pay the price which it realized would desire one possessing more harmony and unity. Still, as coloured prints have been selling, £472 10s. cannot be considered an excessive price for them. Had the before-mentioned desiderata been present, double this price could easily have been reached.

The set of The Months, after Hamilton by Bartolozzi and Gardiner, twelve in number, printed in colours, were in much better condition. Though the *ensemble* was not perfect, yet the differences were not so glaringly apparent as was the case with The Cries. Here again they had been cleaned, and were a little raw in consequence. They were worth much more than £99 15s.

Between these two lots was offered a set not very frequently seen in the auction-room—the set of four: Repairing to Market, At Market, Coming from Market, and Returned from Market, by W. Annis after Wheatley. These were beautifully printed in colours, and one was inclined to forgive for the moment the glaring deficiencies of draughtsmanship and the sentimentality of subject in deference to the high quality of the engraving and the brilliance of impression. To any admirer of coloured prints they were one of the most attractive lots in the sale. £194 5s. did not seem an extravagant price to pay for them.

The two poorest lots, as far as quality of impression is concerned, sold the best. A very moderate pair—A Visit to the Boarding School and A Visit to the Child at Nurse—by the last-mentioned engraver produced £115 10s.; and a still worse—A Party Angling and The Angler's Repast—by W. Ward and G. Keating £99 15s.

Nearly all the fancy prints were very fine impressions, and the prices obtained were not excessive. An open-letter proof, printed in colours, of Louisa Mildmay, by William Ward, fetched £42, but a larger sum would have been obtained if the margin had not been in bad state. Louisa, by the same engraver after his own design, also printed in colour, sold for £48 6s.; and Thoughts on Matrimony, after J. R. Smith by W. Ward, £35 14s. The companion to the last-named, Thoughts on a Single Life, by and after J. R. Smith, was not nearly such a good impression, and was relatively much dearer at £26 5s.

Amongst the portraits were to be found some of the finest prints in the sale. An exquisite impression of Lady Hamilton as Nature, after Romney by H. Meyer, printed in colours, was still cheap at £336, and an almost equally good Lady Hamilton, "Emma" in colours, by J. Jones, should have fetched more than £183 15s. Lady Hamilton as a Bacchante, by C. Knight, also in colours, sold for £220 10s. This was after George Romney, whilst the same lady as a Bacchante, after Sir Joshua Reynolds by J. R. Smith, of average quality, brought £102 18s.

But, as evidenced by the prices obtained, the prints after Hoppner attracted most attention. A beautiful second state printed in colours of The Daughters of Sir Thomas Frankland, by W. Ward, fetched £693, a large figure certainly, but justified as prices go. The Setting Sun (The Godsall Children), by J. Young, a fine impression in colours of this somewhat overrated plate, reached £262 10s., and a very good Countess of Oxford, by S. W. Reynolds, £162 15s. A bad copy of The Countess of Mexborough, by W. Ward, was dear at £68 5s.

Four capital impressions which had unfortunately been cut realized £100 16s. These were The Duchess of Devonshire, Lady Duncannon, Mrs. Siddons, and Miss Farren, all after Downman by Bartolozzi and Tomkins; whilst a very

good copy of J. Ward's splendid plate of The Alpine Traveller, after Northcote, sold for £21.

Many of the prints at this sale had not been improved by framing. There was probably nothing wrong with any of them which could not be seen, but it is always inadvisable to cover anything, whether by sunk mounts or by close framing. It leads to suspicion.

FURNITURE, CHINA AND PORCELAIN SALES

On January 22 a sale was held at Christie's of a small collection of porcelain, and included a few pieces of old English furniture.

A pair of Worcester oblong jardinières and covers, painted with panels of birds and with white and gold bird handles and feet, sold for £12 1s. 6d., and a Fulham-ware dish, decorated in red and brown with a pelican in the centre and masks on the borders, with the initials W. R., 18 inches in diameter, for £26 5s. A Derby Chelsea group of lovers on rock-work plinth, 10½ inches high, produced £9 19s. 6d., and a Chelsea figure of Neptune with a dolphin, on plinth encrusted with shells and seaweed, 9 inches high, £6 16s. 6d.

But the chief interest of the sale centred in the dinner and dessert services. A Lowestoft dinner service, enamelled with sprays of flowers and with dark blue and gold zig-zag border, was knocked down for £37 16s. A Swansea dessert service, painted with bouquets and sprays of flowers, and with gilt scrolls and raised white flowers on the borders, fetched £39 18s., whilst £58 16s. was paid for a Crown-Derby dinner service with foliage and flowers of oriental design in red, blue and gold. But the Worcester services were in the majority and sold well. Two dinner services—one by Chamberlain, painted with sprays of flowers and green seaweed in turquoise borders, and the other with flowers and leafage in red, blue and gold, with dark blue bands and white and gold gadrooned edges—fetched £43 1s. and £42 respectively. A dessert service by Chamberlain, painted with landscapes and sprays of flowers in pierced white and gold borders, realized £42. A Coalport dessert service, with flowers in dark blue and gold borders with leaves in relief, £16 16s., and a Crown-Derby dinner service, painted with rosebuds on white ground, £23 2s., were other items of interest.

A very nice old Worcester oblong inkstand, with two ink vases, sand box and covers, pen-holder and taper candlestick, painted with flowers in panels and gilt borders on dark blue scale pattern ground, and a pen-tray with similar decoration and gilt swan handles, changed hands at £11 0s. 6d.

Amongst the furniture there was not much of interest, although many good prices were obtained. For instance, a set of six Chippendale mahogany chairs, with open interlaced backs with scroll tops carved with foliage and shell ornament, on carved cabriole legs and ball and claw feet, were not of good quality, and yet bidding did not cease until £102 18s. had been reached. Much better were a pair of large Chippendale mahogany armchairs, with interlaced backs carved with foliage, the arms terminating in carved and gilt eagles' heads. Still, £88 4s. seemed a large price to pay for them.

There was also a Sheraton wardrobe, decorated in hardly the best of taste, with satinwood bands on mahogany, which was dear at £60 18s.

On January 29 Christie's dispersed a collection of objects of art, chiefly of the fifteenth and sixteenth centuries.

There was a very beautiful example of alto-relievo casting in the form of a horse perfectly modelled, and a portion of whose head and near-side legs was entirely detached from the background. It was late sixteenth-century work, and must be considered very cheap at 17 guineas.

Next came a short series of intagli, mostly mounted in gold. The highest price was 80 gns., for a very fine gem of Greek workmanship representing Hercules and the Nemean lion, upon a red sard, mounted in an antique gold-setting of stirrup form.

A bust of Clio looking to the right, one of the Arundel gems, which came from the Marlborough collection, sold for 46 gns. It was cut in red sard also. Another intaglio, in the same mineral and having the same credentials as the last-named, had Apollo playing the lyre for subject, and realized 11 gns. Later, a very curious seventeenth-century German drinking vessel was offered. This was in the form of a shoe, and was made of embossed leather, tooled with inscriptions and further enriched with punched ornamentation. The toe carried a silver mount to which a bell was attached; around the edges ran a gilt band embossed with conventional flowers and foliage. It was knocked down for 42 gns.

The sale at Christie's on February 5 was devoted entirely to porcelain, of which that of English manufacture predominated; but there was included also a fair proportion of old Nankin and Chinese enamelled porcelain.

A pair of beakers, enamelled with vases of flowers in European taste, and with raised gourds and squirrels, 10 inches high, fetched £17 6s. 6d., and a Nankin oviform vase and cover, painted with flowering cherry trees, with bunches of flowers and a river scene in panels on a powdered-blue ground, together with a pair of cylindrical crimson vases, with grey lips, £61 8s. 6d.

Competition was very keen for the English porcelain, and considering the comparative unimportance of the submitted lots very good prices were obtained. A Bristol cup and saucer, with laurel festoons and rosettes in green and gold, and

a pair of small cups and saucers, with green floral festoons, sold for £11 11s.; and a Bristol mug, painted with sprays of flowers and green ribbons, and a mug with flowers in oriental taste, £13 2s. 6d.

The most important sale of the month, however, occurred at Christie's, on February 12, with the dispersal of old Sèvres porcelain, by order of the executors of the Dowager Countess of Warwick, and Emily, Countess of Belmore, together with some very good English miniatures and porcelain. This event attracted a great many continental buyers, and competition was very keen for the choicest objects. At the opening of the sale prices ruled very high indeed; an old Chinese powder-blue dish, enamelled in the centre with lovers on a terrace, in famille-verte, and eight small panels of flowers and river scenes on the border, the ground pencilled with flowers in gold, sold for the large price of £113 8s.; and an old Dresden group, representing lovers seated, with garlands of flowers, lambs at their feet, on white and gold scroll plinth 6¼ inches high, for £73 10s.

One of the most beautiful pieces of Dresden sold during the day was an écuelle, cover and stand, painted with garden scenes and landscapes, and so-called Watteau figures in polychrome on gold ground. Considering its quality, this was cheap at the £204 15s. which was paid for it. A Derby-Chelsea fluted teacup and saucer, with sprays of flowers in panels on crimson ground, and richly gilt with flowers, was also reasonable in price at £29 8s.

Much of the Sèvres, however, was open to the suspicion of having been partially re-decorated. Still, this fact did not deter the bidders, and values for the best pieces were well maintained. A two-handled cup, cover and saucer, painted with cupids on clouds in pink, in panels, with gilt foliage framing on turquoise ground, was not a very attractive specimen, and must surely be dear at £162 15s. Very cheap was an old Sèvres dessert service, which produced only £157 10s. This was of fine quality, but the decoration was aggressive from the excessive gilding employed. It was embellished with exotic and other birds in landscapes, and bouquets of flowers in panels, the borders richly gilt with wreaths and festoons of flowers and foliage, and painted by Aloncle, Dusalle, Michel and others.

An écuelle, cover and stand, painted with wreaths and festoons of flowers in apple-green by Cornville, and with gold scroll borders by Chauvaux, sen., 1780, produced £199 10s.; and a large two-handled cup, cover and saucer, with trophies in panels, and laurel-wreath borders on pink and white œil-de-perdrix ground, £241 10s.

But the finest piece of Sèvres offered was a vase with oviform body, open scroll handles and tall beaker-shaped neck, painted with a camp scene and figures, by Morin, in circular panel on gros-bleu and gold œil-de-perdrix ground, the reverse side painted with wreaths of flowers and laurel tied with pink ribands, the neck of the vase, which widens towards the top, pierced with bands of oak foliage, gilt, with dark blue and white stripes between. It stood 12¾ inches high, and bidding ceased at £850 10s.

There was a very beautiful Vincennes rose-water ewer and dish, painted with birds flying, on panels with gilt framing of flowers and rushes on bleu-de-Vincennes ground. As things were selling, £157 10s. did not seem an extravagant price to pay for it.

The miniatures were a very mixed lot, and of course, irrespective of artistic merits, those portraying ladies triumphed. The largest price was for an oval miniature of an unknown lady carrying the initials of John Smart and the date 1782. In some respects it was an attractive face, but singularly lacking in character. She had powdered curling hair falling in long ringlets on her shoulders, and was attired in a white and lilac dress. Still, even as English miniatures are now selling, £525 seemed considerably more than its value. An oval miniature by Engleheart, a portrait of Mrs. Douglas, sold for £31 10s.

The sensation of the day, however, was furnished by a Louis XV rectangular snuff-box in gold and blue enamel, with enamelled panels in polychrome, with scenes from 'Gil Blas,' apparently from designs by Lancret. This had a romantic history attached. It was said to have been found by a private soldier during the retreat of Joseph Bonaparte after the battle of Salamanca. Sir George Ralph Collier, an ancestor of the present owner, discovered the soldier picking out the enamels with his bayonet, and bought it of him for as many guineas as would cover the lid. The soldier, however, had apparently removed three of the enamels, and Sir George Collier does not seem to have been able to recover them, for they are missing now. Consequently the box was not in a very desirable condition, and many were deterred from competing for it. Still, it fetched £1,942 10s. after a spirited contest, a price which under the circumstances can only be described as extravagant. We doubt whether it would have sold for much more if it had been perfect.

PRINTED FOR THE PROPRIETORS, THE BURLINGTON MAGAZINE, LTD., BY EYRE AND SPOTTISWOODE, HIS MAJESTY'S PRINTERS, DOWNS PARK ROAD, LONDON, N.E.; AND PUBLISHED BY THE BURLINGTON MAGAZINE, LTD. AT THE REGISTERED OFFICE OF THE COMPANY, 17 BERNERS STREET, LONDON, W.

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[1] Sizes (height × width) in inches.

FALKE (O.), and FRAUBERGER (H.). Deutsche Schmelzarbeiten des Mittelalters und andere Kunstwerke der Kunst-Historischen Ausstellung zu Düsseldorf, 1902. (16 × 11) Frankfürt am Main (Baer and Keller).

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